

WHAT IS LEFTOVER: THE RESIDUAL SPACE

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The Academic Faculty

by

Carley Rickles

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Approved by:

Ellen Dunham-Jones, Advisor
School of Architecture
Georgia Institute of Technology

Michael Dobbins
School of City and Regional Planning
Georgia Institute of Technology

Ruth Dusseault
Kirk Visiting Artist
Agnes Scott College

Date Approved: March 26, 2019

To my parents,
who have no idea what I have been up to,
but whose enduring support teaches me to be
critically kind, brave, and open to outcomes.
I love you both.

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SUMMARY

By considering the existing value of undesigned space in the city, the residual space, alternative perspectives on field research, analysis, and the representation thereof were examined and offered. The urban design research process was reformatted applying a multi-tiered, dialectical approach to research with the scrutinized examination of an artist. Prior to analyzing and reflecting upon findings, empirical evidence relied on photography, video, writing, and drawing, allowing for the aesthetics and unseen factors to be revisited at a later time. Through the act of composing empirical findings with ecological and socio-cultural data and histories a deeper understanding of the importance of the residual space was uncovered and expressed dialogically.

CHAPTER 1

INTRODUCTION

Are there lessons for urban designers to be learned from the spaces that are left over? To find out, I chose to study the exact spatial condition that was left out of my education and will likely never meet in my future practice as an urban designer and landscape architect; the undesigned alternative to urban design; perhaps the sole remnant of authentic space left; the residual spaces of the city.

This work focuses on "residual" spaces in the built environment, that which is the leftover of the urban design process; the void; the in between space. In part, it comes as a reaction to the speed of post-recession urban development happening today in American cities. The rise in the value of urban land has increasingly marginalized vulnerable communities, habitats, and sites of refuge. While I am relying on my own definition of "residual spaces" my work is informed by the similar interest of Margaret Crawford, John Kaliski, and John Chase's "Everyday Urbanism", Ignasi de Solà-Morales' "Terrain Vague," and Patrick Barron and Manuela Mariani's, "Terrain Vague: Interstices at the Edge of the Pale."

These literatures serve as an introduction to my understanding of counter-spaces and their resulting counter-publics within context of the city and its urban design. Both these publications offer a series of critiques, anecdotal accounts, images, and new perspectives that evoked my methodology, analysis, and documentation of the counter-spaces to which I refer to as residual spaces. I interpret "residual spaces" as analogous to what Solà-Morales called "terrain vague," described as "unincorporated margins" and "foreign to the urban system, mentally exterior in the physical interior



Figure 1.1 Shows a collage of three residual spaces found along I-20 in the Grant Park neighborhood.

of the city." Solà-Morales' "Terrain Vague" inspired Barron and Manuela's (2014) collaborative book of writings on the "residual and ambiguous" nature of "counter-publics."²

I find residual spaces to fall within what Crawford describes as the "everyday space," contrasting the carefully planned, officially designated, and often under used spaces of public use."³ Crawford identifies and defends "everyday spaces", as "sanctioned, yet unofficial, highly visible but hidden, these under-explored places have important things to say."⁴ Through "Everyday Urbanism" Crawford highlights the value in the counter-publics' "very different picture of the public sphere" and suggests a need for urban designers to understand them by searching "beyond the officially designated public."⁵

1 For reference to Ignasi de Solà-Morales "Terrain Vague" essay see page 120 of "Anyplace." "Anyplace" was the 4th out of 11 planned "Any" conferences held at the turn of the millennium. Conferences considered "place" to mean the place of architecture within five other disciplines: philosophy, science, art, technology/cyberspace, and politics. In this conference in particular contributors were asked not to use slides, leaving architects to act without visual identity, leaving many "placeless."

2 For more on the to "Terrain Vague: Interstices At the Edge of the Pale" I suggest reading Patrick Barron's introduction beginning on page 1.

3 See Chase, Crawford, Kaliski for Margaret Crawford's "Introduction" to "Everyday Urbanism"

4 Ibid., 14.

5 For more on Crawford's review of Nancy Fraser's "Rethinking the Public Sphere," see her chapter titled, "Blurring the Boundaries: Public Spaces and Private life," in "Everyday Urbanism" pages 25-27

Over seven months I explored, documented and mapped 50 residual spaces in Atlanta, Georgia before analyzing and reflecting upon my findings. I applied a multi-pronged approach using the field research methods of environmental studies with the slow-gaze of an artist. I used photography, video, and sculpture to scrutinize the aesthetics and unseen factors of places I could only occupy briefly. The act of making art, from what I collected, allowed me to experience the space again, alone, with time, and think deeply about them.

Atlanta is of interest for studying leftover spaces because of the effects of the many developmental philosophies and physical changes that undertook the city. It is a place physically effected through colonial development and expansion, post-civil war reconstructions, urban renewal and suburbanized white flight. It is known that each of these periods disrupted everyday urban life mentally and physically as the landscape reassessed and changed. Barron expresses the paradox between the geographic history of planned cities and their resulting "marginal areas in which the processes that shape our cities breaks down."⁶ Despite urban designers' actions to heal the wounds created during this time, the voids created from infrastructures and failed development projects, such as highways, combined sewage overflow systems, power lines, and abandoned subdivisions, result in a patchwork of undesigned spaces allowing for a range of environmental and cultural responses.

This study employs dialectics as a means to understand residual space in various ways and in relation to that which it is not.⁷ Dialectical pairings that have informed the study include: designed vs residual space; experiential on-site research vs data analysis; written reflections vs video and photographic documentation; scientific search for conclusions vs artistic representations. I see value in all of these modes,

⁶ See Patrick Barron's description of contributor Guy Koninstein's essay on "Paradoxical Spaces" in "Terrain Vague: Interstices at the Edge of the Pale" page 18

⁷ See Tommi Juhani Hanhijarvi For more on "dialectical thinking" see the "Introduction." Dialectical thinking is a way of problem solving through daily life. It is critically thinking with a consciousness of everyday paradoxes or "thinking in opposites" as a means to understand and reason with aspects of reality.

but especially as applied to a subject with an inherently ambiguous meaning such as residual spaces. I also hope that it offers a more relatable and inclusive perspective evoking questions as opposed to the typical more linear method for research with supplied answers.

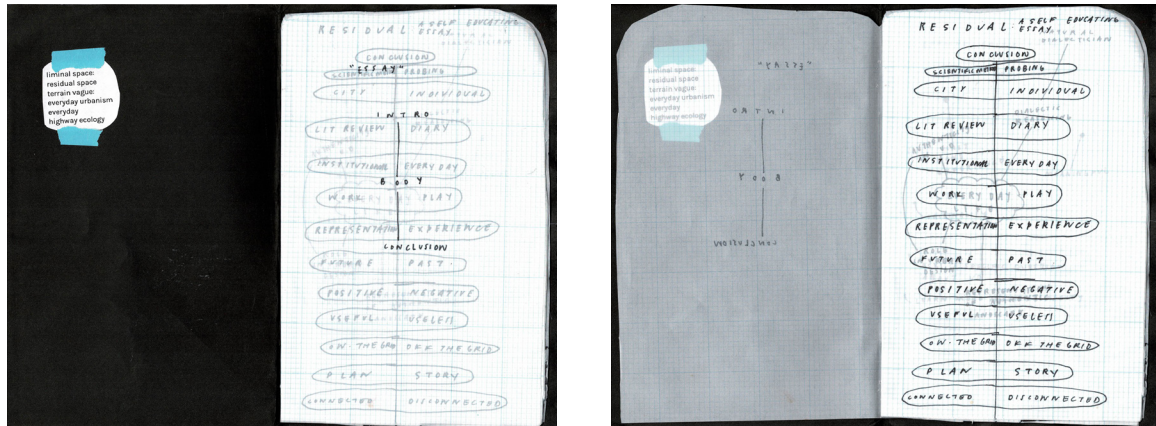


Figure 1.2 "Dialectical Pairings" process journal spreads.

Following the Introduction, Ch. 2: Institutional / Everyday further describes the impact of "Everyday Urbanism" (Chase, Crawford, Kaliski), and literatures on "Terrain Vague"(Solà-Morales) and the interpreted "Terrain Vague: Interstices at the Edge of the Pale" (Barron, and Mariani) on counter-spaces, counter-publics, and the everyday lived experience.

Chapter 3: Urban Design / Undesign defines the "residual space" as the leftover void created by the construction of dead-end streets, various other infrastructures, and abandoned designed places. It discusses the capitalist and marginalized actors who contribute to both the residual spaces versus to designed spaces.

Chapter 4: Work / Play maps my attempt to apply the philosophy behind "Everyday Urbanism" to residual site field research and analysis. By imploring Crawford's call to the designer to perform "within contemporary society rather than superior to and outside it."⁸ An experience-based, playful method for reasoning through field research was formed to urge the design-researcher to act in response to the physical environ-

8 See Chase, Crawford, Kaliski, "Everyday Urbanism" "Introduction" by Margaret Crawford page 12.

ment. Reasoning approaches aimed to mimic internal ordinary thought processes. To further develop a method for discovering and experiencing residual landscapes, reasoning approaches mimicked ordinary, everyday thought processes in time and space; what Crawford describes as Michel de Certeau's distinction between time and space, the "strategies, based on place, and tactics, based on time."⁹ Insights and impressions were documented on site and then later reflected upon through a series of artistic representations informed by the written, mapped, photographed, and filmed documentation created during field research.

Chapter 5: On-the-Grid / Off-the-Grid offers new insight based on the temporal reasoning approaches identified in Chapter 3 in two parts. The first part, "Costume, Pocket Technology, and Anecdotal Documentation" demonstrates the physical components used to translate Crawford's philosophy for radically repositioning the designer from professional expert to ordinary person into a design research method.¹⁰ Physical tools were identified to register a ground-up experience responsive to time and space where sites were selected on the ground and then mapped, as opposed to pre-determined sites initially found on an aerial map. From the identification of the tools necessary, "Part 2" compares the two resulting studies for finding spaces residual to Atlanta's urban design: *The Other Side of I-20* and *The Other Side of Atlanta*. 16 residual sites are identified through the two studies categorized into one of three conditions: Abandoned, Infrastructural Voids, and Dead Ended Streets.

Before concluding in Chapter 7, Chapter 6: Useful / Useless explores and questions the contradictory forms, experiences, circumstances and futures of everyday residual sites. Through a series of artistic compositions, empirical evidence overlaid with renderings of field research graphically communicate the paradoxical existence of in-between, everyday spaces as described by Margaret Crawford: These spaces exist physically somewhere in the junctures between private, commercial, and domestic.

⁹ See Chase, Crawford, Kaliski, 12; For more on Crawford's reference to the role of time and space in Michel de Certeau and Henri Lefebvre's writings on everyday life.

¹⁰ See Chase, Crawford, Kaliski, 12. "Everyday Urbanism" "Introduction" by Margaret Crawford.

Ambiguous and unstable, they blur our established understandings of these categories in often paradoxical ways. They contain multiple and constantly shifting meanings rather than clarity of function. In the absence of a distinct identity of their own, these spaces can be shaped and redefine by the transitory activities they accommodate. Unrestricted by the dictates of built form, they become venues for the expression of new meanings through the individuals and groups who appropriate the spaces for their own purposes. Apparently, empty of meaning, they acquire constantly changing meanings – social, aesthetic, political economic – as users reorganize and reinterpret them.¹¹

¹¹ See Chase, Crawford, Kaliski, section titled, "Everyday Public Spaces," in "Everyday Urbanism" pages 28-29.

CHAPTER 2

INSTITUTIONAL / EVERYDAY

2.1 Preface to the profession's acceptance of The Everyday

Readings focused on collectively written manuscripts in support the two topics cited in the introduction: everyday urbanism and terrain vague. Both collective publications intersect scholarly urban design research with temporal everyday life through evocative graphics, and academically defined "countercultures" and "counterspaces." Works repeatedly placed a value on highlighting existing conditions as opposed to offering architectural design solutions.

My interest in the ideas presented through "Everyday Urbanism" (Chase, Crawford, Kaliski), Ignasi de Solà-Morales' essay on "Terrain Vague" and its follow up "Terrain Vague: Interstices at the Edge of the Pale" (Barron, Mariani), I believe, further evolve the mid-century shifts from modernist urbanism to the value of observing lived experiences as a means to influence and understand urban design. Listed is a selection of significant chronological scholarly works that expanded the urban design profession to include a sociological perspective: Kevin Lynch's 1960 "Image of the City" provided insight on the perceptual experience of an ordinary citizen introducing imageability;¹² Jane Jacob's 1961 "Death and Life of Great American Cities" highlighted relatable, lived experiences, counter to urban renewal development and modernist urban design; Denise Scott-Brown, Robert Venturi, and Steven Izenour's 1972 "Learning from Las Vegas," presented an avant-garde approach to architectural research and emphasized focusing on urbanism's un-privy to architectural fields, new forms of graphic analysis and experience based design research. In addition to

¹² See Kevin Lynch, especially Chapter 1 for more on "imageability" or "the quality in a physical object which gives it a high probability of evoking a strong image in any given observer." (9)

tives that lean toward authenticating the built environment; to hone in on its expression of itself. The work represented below, I believe, follows a lineage of thinkers who value the progressive goal of continually learning from lived, authentic, everyday experience of urban life.

2.2 The Everyday, The Ordinary, The Marginal

The previous shifts in the valuing of "lived" and "existing" experiences in architecture and urban design disciplines allowed a space for theory linking the philosophy behind "the everyday" to the professional pedagogy and practice. Crawford credits theorists Henri Lefebvre, Guy DeBord, and Michel de Certeau as the "pioneers in investigating the completely ignored spheres of daily existence."¹³ In other words, "the everyday" or "lived experience" is considered by Crawford and the three theorists to be "more important than physical form in defining the city" further defining "urbanism to be a human and social discourse."¹⁴

My interest in "the everyday" comes from my own felt ideology that despite status as an "urban designer", "architect", "planner", or "developer," inevitably, as Crawford eloquently writes, "the designer is immersed within contemporary society rather than superior to and outside it."¹⁵ Through my academic research I aim to activate the principles behind "everyday urbanism" while highlighting undesigned counterspaces similar to those described in "Terrain Vague." Through my investigation of residual spaces, I re-register the "conceptual hierarchy under which most design professionals operate;" removing myself from idealizing the institutionally valued architectural marvels to which I was certainly taught to value. By focusing academic studies on undesigned spaces I place value on the idea that "everyone is potentially an expert on everyday life."¹⁶ Thus, I place further pedagogical and practical value on the continued investigation and of the simultaneous publics (spaces and cultures) acknowledged in "Everyday Urbanism" and "Terrain Vague." Knowing these two theo-

13 See Chase, Crawford, Kaliski, 9.

14 Ibid., 10.

15 Ibid., 12.

16 Ibid., 12.

retical works surfaced at the turn of the millennium, I see their theoretical message to be of limitless value as it pertains to the continued disclosure of the everyday, lived experience for marginalized publics and their common counterplaces, or spaces outside typical capitalist society's concern.

Although Solà-Morales' "Terrain Vague" was written four years prior, Crawford, Chase, and Kaliski's 1999 "Everyday Urbanism" sets up a comprehensive framework for the de-institutionalization of the urban designs understanding a of counterspaces, placing a new value on the urban spaces Solà-Morales describes as terrain vague. In this sense "Everyday Urbanism" serves as a theoretical reference for understanding residual spaces within the context of urban design, and "Terrain Vague" serves as an individual architect/philosopher/academic's account on a specific kind of counterspace aligned with the framework of values specified by "Everyday Urbanism." The ideas presented by Solà-Morales were revisited in the 2014 publication, "Terrain Vague: Interstices at the Edge of the Pale" edited by Patrick Barron and Manuela Mariani). Like "Everyday Urbanism." A collective of writings comprehensively outlined approaches to design, research, and case studies within the context of respecting terrain vague or residual spaces. Once again, I see the residual space as a specific alternative public space defined as relevant to urban design professions through "Everyday Urbanism."

"Everyday Urbanism" progressed as a theory in the years that followed its publication. However, I speculate the decline in its professional relevance was due to a shift in focus which allowed data analytics to dictate city design over lived experience. It seems the largely accepted perception that curated data analytics provide a more valid and valuable urban design framework recessed everyday urbanism's message. In other words, because the urban design profession relies on capitalist "processes of production," it continues to gravitate toward whatever production theory will sustain its existence, which Solà-Morales identifies as "consumption" or "the real engine that drives process."¹⁷ Thus a tendency developed in the profession to counter

¹⁷ See Davidson, especially Discussion 2 for the full conversation on technology, architecture, and consumption.

and dispose of alternative frameworks, like those identified in "Everyday Urbanism" and "Terrain Vague," leading to the exclusion of conceptualizing, reading, and respecting the multiplicities of unplanned counterspaces and their countercultures typically excluded in the institutionalized vision of a city's public realm.

The three literatures agree that typically, "the role of the architect is inevitably problematic" (Sola-Morales, 122). Kaliski argues, urban designers "have consistently evaded the realities of existing urban life, by attempting to either recover the past or control the future." Barron references Tim Edensor stating, "ruins and other forms of leftover space can be useful reminders of the "depredations wrought by a destructive capitalism" whose past urban designers and planners actions "can cause us to question the normative ways of organizing the city and urban life."¹⁸

Chase, Crawford and Kaliski introduced the potential for the urban designer to value lived experience over urban form. Through multiple authors and perspectives, text proposed a set of theoretical design processes and pre-existing interventions where form came secondary to everyday lived experience. The literature, in two parts, puts as much emphasis on "looking at the city" as it does "making the city."¹⁹

"Everyday Urbanism" brought to the forefront important aspects of the city commonly lived in and unspoken in design institutions. It proposes that urban changes should "arise from the lived experience of different individuals and groups in the city."²⁰ While this book included a wider range of publics and spaces, described through Nancy Frasers' "counterpublics" and "counterspaces" and Crawford's "everyday space," it did not dismiss the urban designers role in leading the design of such spaces. It was a "call to action" hoping for a future clarification of what ways in which urban designers could act with a better understanding of everyday life.

The passive framework provided in "Everyday Urbanism," through case studies, anecdotal essays, and critiques, trusted future urban designers to be considerate

18 See Barron, 9. Patrick Barron introduction essay in terrain vague, referencing Tim Edensor

19 See Chase, Crawford, Kaliski, 10-14.

20 Ibid., 10-13.

of countercultures and "everyday spaces."²¹ Solà-Morales, more radically, distrusted the ability for the architects to act, as Crawford writes, "without repeating the narrow, deterministic approaches of the social and advocacy architecture movements of the 1960's" (modernism and urban renewal).²² Solà-Morales questions how architecture can "act in terrain vague without becoming an aggressive instrument of power and abstract reason?" Instead of proposing an optimistic vision for the future of urban designers and architects, he states, "when architecture and urban design project their desire onto a vacant space, a terrain vague, they seem incapable of doing anything other than introducing violent transformations, changing estrangement into citizenship, and striving at all costs to dissolve the uncontaminated magic of the obsolete into the realism of efficacy."²³ His essay considers the value in the residual site's vague existence, being "empty, unoccupied, yet also "free, available, unengaged" without urban design's institutionalized influence.²⁴

In many ways Mariani and Barron's 2014 follow up to Solà-Morale's essay questionably counters his radical point by advancing his ideas on terrain vague 13 years after his death, including new visions for terrain vague provided by urban designers, architects, and artists. With this being said, it is unknown whether he would agree or not with their "cooperative effort to refine terrain vague as a central concept for urban planning and design." Provided through the critical "exciting new understandings of terrain vague in theoretical, architectural, and artistic applications" Mariani and Barron focus on the residual's existing "positive uses and aspects" in hopes to provide an advanced vision for residual spaces. They envision their work as a "valuable tool for future research" between the urban designer and the residual space, a more hopeful vision than Solà-Morales implied.²⁵

My intention behind advancing the study of residual spaces agrees with Bar-

21 Ibid., 15.

22 Ibid., specifically see Crawford, 15; on her critique of 1960's urban design.

23 See Davidson, especially Solà-Morales, 122-123, "Terrain Vague."

24 Ibid.

25 See Barron and Mariani, "Preface" for more on their intentions behind "Terrain Vague: Interstices on the Edge of the Pale."

ron and Mariani's point that residual spaces "make up a significant part of our everyday surroundings and contain within them complex resources – yet are often either misunderstood or overlooked" viably implying that "in our own peril, and the peril of public space" it is valuable for those actors with the privilege to impact a city's urban design to "better understand our increasingly complex everyday surroundings."²⁶ I use the three referenced texts to interpret and guide my physical field research and its following critical analysis of the values found between residual spaces and their opposing designed city, but I inquire with a similar level of hesitancy provided in Solà-Morales' critique of architecture and the undesigned.

I further adopt, explore, advance, and embody a design research framework that consults the "call to action" provided by Crawford through her theory of "everyday urbanism." My hope is that through "unifying the ideas and practices of everyday urbanism," my design research practice can be informed by the existing everyday space, or specifically in my case, the residual space. In order to continue Crawford's proposal to develop "alternatives to the limited scope and methods of contemporary urban design" I advance and activate, through my design research methods, her attempt to reconnect (or to initiate the connection) of the urban designer as an empathetic citizen respectfully engaging with, learning from, and valuing the multiplicity of existing publics and counterpublics within the everyday city, inclusive of its residual undesigned spaces.²⁷

26 Ibid.

27 See Chase, Crawford, Kaliski, 15.

CHAPTER 3

URBAN DESIGN / URBAN UNDESIGN

3.1 The Residual Space

The undesigned residual landscape is best understood in comparison to the designed spaces of the public and private realm. Residual spaces are the alternative to urban design yet woven with equal occurrence through the urban fabric. Referred to as "paradoxical," Guy Konigstein describes residual spaces as "neither planned nor designed. They are often results of mistakes, coincidences, neglect, or misunderstanding. They are unfinished or improvised, or serve as temporary solutions."²⁸ Left



Figure 3.1 "Urban Design and The Residual" process journal graphic. Residual Space shown in black.

²⁸ See Barron, Specifically Chapter on "Paradoxical Spaces" Guy Konisten (135).



Figure 3.2 shows a Grant Park single-family lot adjacent to highway wall, with utilities. The Grant Park street grid dates back to the late 19th century. The neighborhood is known as one of the oldest in the city with elements dating back to the Civil War. The highway design was implemented during urban renewal era development leaving this historic neighborhood cut in half.

out of the intentional public realm, they are the remaining autonomous or regenerative landscapes left in the built environment.

The residual landscape is a product of urbanization and industrialization. It is a constructed void. Depending on the permanence of its surrounding conditions it may remain isolated long term or be vulnerable to change. Residual spaces exist within the legal framework that forms a city, but their intended land use is either forgotten or their presence unplanned for. Vague accountability and ownership keeps them self-operating off the grid inside the grid. Social accountability is lost in these spaces, along with code compliance.

The concealed locations of residual landscapes keep their conditions visually private yet publicly accessible allowing for them to be sculpted by chance encounter and the natural habitat taking over. A system of undesigned voids exist weave throughout, creating their own urban landscape existing "internal to the city yet external to everyday use."²⁹ The residual landscape is the place where remaining

29 See Davidsion, Solà-Morales, 120. "Terrain Vague".

natural elements, or passive actors, seep out and human elements meet it. Much like how a landscape responds to natural disaster, natural elements come back without human influence. The ecological and human inhabitants may change, but they do so according to physical site's ability to maintain itself. Residual spaces are the only places where this autonomous regeneration occurs.

3.2 Actors of the Residual City

To understand how a place comes to life without and around design we must understand the built environment as a living system. It is an ecology where no piece is outside the other, beyond an individual's perceived understanding of themselves in comparison to others. The designed and undesigned spaces complete the urban fabric bordering and supporting each other's existence.

In the city, all we see is the product of its' actors. Through Nancy Crawford's "Rethinking the Public Sphere," she identifies two publics: the "bourgeois public sphere" or middle class, as I call "capitalist actors" and the "counterpublics" or those acting outside the concerns of the bourgeois public spheres.³⁰ Based on Fraser's description of counterpublics Crawford calls on a "multiplicity of simultaneous publics" continually redefining both "public" and "space" through lived experience." She indicates the continuously forming "insurgent citizenship" produced by those who inhabit everyday urban spaces such as "vacant lots, sidewalks, parks, and parking lots."³¹ I interpret the "insurgent citizens" to encompass the marginal and temporal characteristics that define the residual space's counterpublic. Based on this interpretation it can be assumed that insurgent actors identify with leftover spaces to fulfill a need outside of the capitalist public realm.

Aside from the human inhabitants, residual spaces attract a series of "both common and rare animals and plants" which, over time, if left relatively undisturbed tend to gain ecological diversity."³² Beginning with what Matthew Vessel and Herbert

30 See Nancy Fraser, 58.

31 See Chase, Crawford, Kaliski, 23. Crawford offers a her thoughts on Nancy Frasers counterpublics and counterspaces.

32 See Barron, 11.



Figure 3.3 shows landscape surrounding an abandoned carpet factory undergoing ecological succession.

Wong call "ruderal plants" or the alien and native plants that "voluntarily colonize disturbed and waster areas."³³ Through ecological succession ruderal plants may be replaced by a more stable plant community. However, Herbert and Wong insist a "mature or climax community never occurs in a vacant lot of wayside site" because of constant disturbances and pollution. In response to plant habitat development, consumers or animals, inhabit residual ecosystem.³⁴ I will refer to these inhabitants as "successional actors"

From this I proposed a definition for the residual counterpublic, or composite of living actors, typically occupying residual spaces. I call the combination of the insurgent and successional inhabitants as the "marginal actors," or those whose public

33 See Wong and Vessel, 1. "Natural History of Vacant Lots" shares a wealth of knowledge on the typical ecology in vacant lots. Although there guidebook references California, it's knowledge on vacancy disturbance and succession are universal.

34 Ibid, 2-4.

is "ever appearing-disappearing" (Barron, 4). Marginal actors and capitalist public actors contribute to place through different levels of intention. While typically bourgeois act judiciously assuming a dependency "between "society" and the state", marginal actors act upon free will with only a dependency on the comfort of a particular space at a particular time.³⁵ Both contribute to everyday life and the shared aesthetics of place.

Solà-Morales claims, "the absence of limit precisely contains the expectations of mobility, vagrant roving, free time, liberty,"³⁶ suggesting marginal actors respond to residual, environmental conditions as they happen upon them; they are responding to place based on instinct; they act without concern of leading powers. Examples of marginal actors include transient populations, graffiti artist, skateboarders, and native and invasive plants. Examples of capitalist actors are politicians, architects, planners, and urban designers. Modern society provides physical space for both actors to be, but only offers long-term security to those who comply to its constructed systems, leaving the undesigned residual zones as a refuge for marginal actors. There are many levels of privilege within this social-system and based on those or personal choices actors decide or fall into playing more passive roles.

3.3 Residual Urbanism and its Lost and Found Aesthetic

The residual city forms in reaction to the constructed environment, as "its negative image as much a critique as a possible alternative," occurring outside an economic based incentive.³⁷ Aesthetic responses to the opposing built form include graffiti marked on highway walls and underpasses, freely growing landscape in vacant lots, eroding floodplains along channeled creeks flowing between public and private land, and informal settlements in abandoned building. Barron notes the "generally negative associations these areas carry, such as appearing outmoded, uncared

35 Chase, Crawford, Kaliski, 12. Crawford draws on the parallels of counter-cultures and counterpublics to space and time, Michel /de Certeau, Guy Debord, and Henri Lefebvre.

36 See Davidson, Solà-Morales, 120. "Terrain Vague".

37 Ibid.

for, dirty, and dangerous."³⁸ The residual urban aesthetic combines passive actors' physical remains with surrounding built form. The backsides of urban architectures age decorated with the leftovers presented by successional and insurgent actors.

Items seem to carry less weight in residual landscapes. Found items include informal shelters, clothing, abandoned building inventories, and children's toys are left to collect along the fringes of the city waiting to be discovered by rare inhabitants. Through the perspective provided in "Everyday Urbanism," John Chase creates an optimism behind the human tendency leave things behind, "trash is indeed a supple medium for the recording of human behavior." He claims "trash is one of the forces that determines the character, and the use, of the place"; it further becomes the "user survey that explains why and how urban spaces are used, experienced, and valued."³⁹

While the designed landscape is maintained by codes and those who follow its compliance, the residual space lacks long term citizenship resulting in an absence of binding implications for a desired aesthetic. The absence of ownership in residual



Figure 3.4 shows a residual space formed next to a highway. The wall conceals it from traffic.

38 Barron, 9.

39 For more on John Chase's essay on trash, see his chapter in "Everyday Urbanism" titled: "A Curmudgeon's Guide to the World of Trash".

spaces allow for an under-looked zone of possibility. The lack of defined thresholds provides "a constant process for emergence" outside of the conventional public's eye (Stavros Stavrides).⁴⁰ I assume this is what attracts most human inhabitants, a safe zone to exist outside the confines of conventional life. Will residual publics and their sites become valuable grounds for discovering cultural histories through layers of forgotten items and graffiti preserved in place? Will graffiti markings pass on knowledge like ancient cave paintings? If the bourgeois public realm continues to suppress the marginal public, will we lose these expressions of a current counterpublics?

3.4 Institutionalized Appropriation of the Residual

Cities, like Atlanta, Barcelona, Paris, New York, and London have appropriated residual aesthetics and counterspaces into the conventional public realm. Especially in response to war-torn cities or those effected by economic recession, fleets of abandoned architectures remain undeveloped. They host a backdrop to everyday life sculpted throughout the built form, graffiti covered walls and naturalistic and wild landscapes fill the voids seen traversing the city. In Atlanta and London, respectively the Krog St and Leake St. tunnels allow for bystanders to spray paint in public, celebrating graffiti as it acts as an economic driver for hip neighborhoods. In Barcelona, the previously informal settlement known as "The Bunkers," was appropriated into an official public park forcing inhabitants out yet maintaining their settlement footprints to convey a cultural context. In Paris and New York projects like Petit Ceinture and the Highline, inspired by residual landscapes and abandoned infrastructures, combine abandoned train infrastructure to active trails with "native" plants.

Appropriated counterspaces and their aesthetics play on the representation of the residual fueled by economic interest in the abandoned landscape as an indicator hip neighborhoods, this is the opposite purpose of residual spaces. The aesthetic created by the lack of design becomes a force, now designed to create an opportunity for the general public to experience a designer's perception of a marginalized actors

⁴⁰ To read more see "Open Space Appropriations" chapter in "Terrain Vague: Interstices at the Edge of the Pale"

experience, further marginalizing marginalized actors.



Figure 3.5 El Bunkers del Carmel as it stands today. Informal structures with graffiti and free growing landscape remain in addition to paved and soft-scape trails. Barcelona, Spain



Figure 3.6 shows what remains of the unofficial sections of Petit Ceinture, the abandoned rail line that circle Paris.



Figure 3.7 shows a designed section of Petit Ceinture operating as a public park. Paris, France

CHAPTER 4

WORK / PLAY



Figure 4.1 Carley Rickles and William Kennedy wearing jumpsuits and carrying bikes through the Ansley Park Forest during Field Research Part II, *The Other Side of Atlanta*.

4.1 Everyday Methods for Reasoning

How do urban designers study the non-spaces? Crawford reminds us that "the designer is immersed within contemporary society rather than superior to and outside it," through physically traversing Atlanta in search for residual spaces, I

witnessed firsthand "the contradictions of social life from close up."⁴¹ How can experiencing versus imagining spaces teach us more about the city? If residual space exists as a reaction to place, without outside incentivized economic goals, then studying these spaces ought to bring out alternative formats for understanding the city and a new set of values for studying space.^{42, 43} Landscape architects, urban designers, architects, and urban planners are trained to study the built environment in preparation for its change as if there is always a problem to be solved and a solution to prove.

As Karen Lutsky and Sean Burkholder propose in "Curious Methods," seldom are landscapes studied as "open-ended, ground-level exploration." They argue that relying on methods for "*proving*" glorifies a finite "truth" and shuts down the process of



Figure 4.2 "Point of Study is to Create More Reality and Expand Questioning. No Answers, Just New Speculation" process journal spread. (handmade book with vellum graph paper and construction paper cover)

41 Chase, Crawford, Kaliski, 12.

42 Barron, 1-21

43 Chase, Crawford, Kaliski, 15. Crawford proposes alternative methods.

inquiry by which knowledge grows deeper and changes over time." They offer instead to actively probe, or question based on experience, as a better serving method for the study of constantly fluctuating landscapes: "Probing, on the other hand, involves active engagement with ambiguity and instability. It implies both a curiosity and a situated context for that curiosity. It requires engagement and experience."⁴⁴

Two types of reasoning were used to form research and analysis methods: probing and dialectical reasoning.^{45, 46} Both ideologies acknowledge the self and reflect a format that acts akin to internal reasoning. Probing through dialectical reasoning encouraged an intuition-based methodology useful for field research focused on discovering and experiencing new spaces. Spontaneity allowed within methodology empowers both the observer and the space, forming a relationship where knowledge is gained from the interaction.⁴⁷

Probing is further defined as:

a mode of exploration that informs but does not limit. It is a creative process that involves asking and enacting questions" Probing", as we define it," is a non-linear operation, but it often involves three components: inquiry, the process of asking and enacting questions; insight, which is generated through that process; and impression, or the representation of those activities. (" Curious Methods" , a 2017 article written by landscape architecture researchers Karen Lutsky and Sean Burkholder)

Through the inquiry, insight, and impression (non-linear) phases I formed a methodology for overcoming perceived barriers and to break attachment to the learned site analysis and graphic representation methods associated with the profession. My method sets up a framework more appropriate for urban design research than the conventional methods which use "digital tools, data layers...[and] rely on maps and satellite images" making it harder to see past generalizations and "stay

44 Reference "Curious Methods" by Karen Lutsky and Sean Burkholder in Places Journal.

45 Ibid.

46 See Tommi Juhani Hanijarvi "Dialectical Thinking"

47 Burkholder and Lutsky, See sub section in Curious Methods "Probing the Mud" where they reference "seeing change from physical experience"

in touch with material realities."⁴⁸ Through on-site probing, my methodology offers an opportunity for urban designers to engage more passively with space, acting as researcher by recording passive actions. I will say, I did analyze the sites after field research with data found online through accessible public sources, such as Atlanta's Urban Ecology Framework's interactive mapping program and US Census data provided through Neighborhood Nexus, but this was a probed action in order to search for spatial patterns between residual sites and surrounding cultural and ecological demographics and was of modest importance to the method as a whole.^{49,50} In addition to keeping track of my routes to reference later and fully engage in spaces, I used Alleysmap and Strava to record and map my experience. It was important that no data-maps were looked at until months after field research took place. With this approach methodology for field research is informed by an initial curiosity, or question, and is followed up with an action, connecting the researcher to space.

Parallel to probing, dialectical reasoning provided an accurate means to acknowledge identity and learned outside forces that are conscious in daily life. Urban

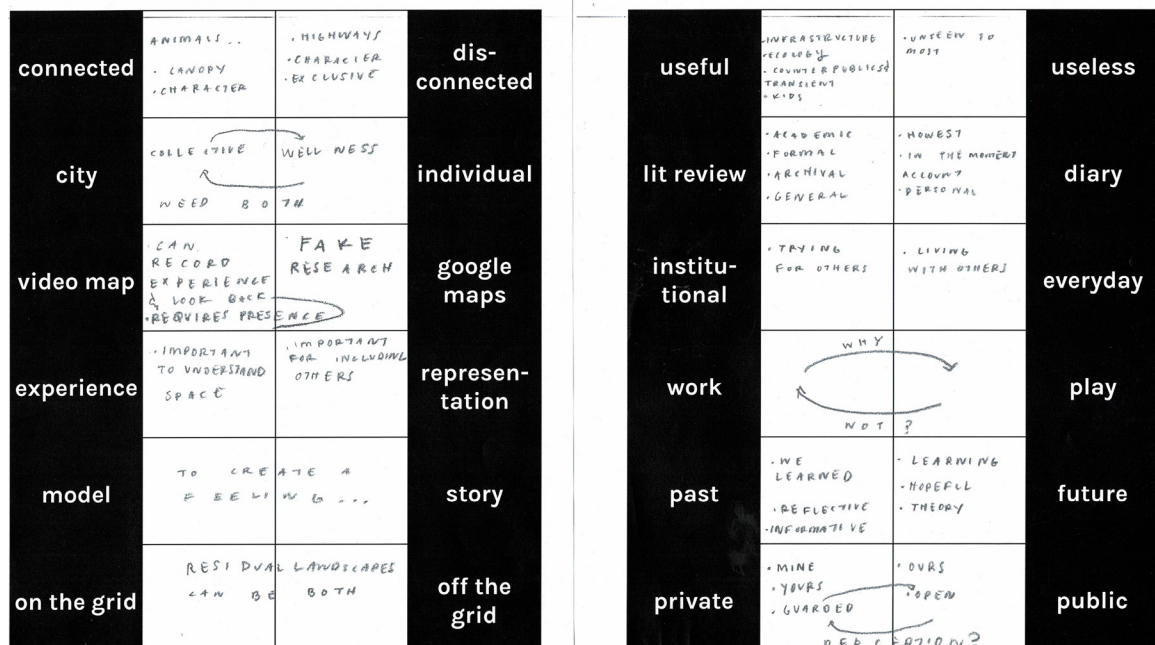


Figure 4.4 A "dialectical analysis exercise" used to consider opposing themes relevant to residual spaces and my method for discovering them.

48 Ibid.

49 See ArcGIS for Urban Ecology Framework DRAFT map.

50 See Neighborhood Nexus for site's household income demographics.



Figure 4.3 "Dialectical Thinking" process journal spread. (handmade book with vellum graph paper and construction paper cover)

designers, architects, landscape architects, and planners are trained as active actors, and that cannot be erased. Dialectical thinking is described by contemporary philosopher Tommi Juhani Hanijarvi⁵¹ as a way of problem solving through daily life. It is critical thinking with a consciousness of everyday paradoxes or "thinking in opposites" as a means to understand and reason with aspects of reality. By using reasoning methods reflective of "everyday life" the goal was for this research to read as "uniquely comprehensible to ordinary people," as aligned with Crawford's everyday urbanism.⁵²

An important aspect of dialectical thinking, and arguably all forms of research, is the acknowledgment of "the self [as] a relation to things."⁵³ In particular to

51 Hanijarvi, 6.

52 Chase, Crawford, Kaliski, 11.

53 Hanijarvi, 12. "At the center of every dialectic is a self. What is a "self"? The self in a dialectic is something that relates to it- self. To be a self, or to have a self, is the same thing as relating to oneself (for instance by teaching oneself or moving oneself)."

design and research of the public realm, the "self" or identity behind the actors involved in public processes should be identified along with the analyses of space. The individual "self" acts in all forms of reasoning, this is what connects capitalist actors to marginal actors. Although capitalist actors use their reasoning to consider outside factors to inform developmental changes upon space, their identities and internal dialogues contribute to what information is collected and where it is applied to. For example, if quantitative data is collected on site demographics, an individual chooses which demographics are collected and shared. This involves a speculative layer of reasoning the what, where, how, and when of scientific data.

4.2 Everyday Method for Traversing

There is little information on how to find residual spaces. To find spaces suitable for observation, there was a need for the discovery and selection method to have a drifting and spontaneous character, provoked by curiosity. My initial reference used in search of an open-ended method for discovering residual spaces was a comprehensive account written by Libero Andreotti – Xavier Costa, Eds., on the International Situationist (IS) movement, titled "Situationists: Art, Politics, Urbanism."

The IS movement and its written account "Situationists: Art, Politics, Urbanism" focused on an engaging relationship between human and city. The literature honed in on Guy DeBord's mission to discover "new ways to engage the images and the physical reality of the city as a space of play and human self-actualization."⁵⁴ DeBord and others were inspired by philosopher Henri Lefebvre and his ideas on the "new urban age" further imagining anti-utilitarian and post-capitalist city.⁵⁵ I took inspiration from the situationist's playful method for spontaneous discovery or the "dérive" and its reference to "psychogeography."

The dérive as further defined by Libero Andreotti as "a form of spatial and conceptual investigation of the city through roaming." It focuses on the feelings, emotions of the individual in the urban environment. Through this experience it was

⁵⁴ Andreotti, 12-13.

⁵⁵ Ibid.

thought that "one developed a critical awareness of the ludic potential of urban spaces and their capacity to generate new desires". It resulted in an abundance of drifting walks without a set destination and maps that reflected the experience of drifting.⁵⁶ James Corner further writes, "what is interesting about the *dérive* is the way in which the contingent, the ephemeral, the vague, fugitive eventfulness of spatial experience becomes foreground in place of the dominant, ocular gaze."⁵⁷

The *dérive* validated my interest in engaging with vague sites through field research, but it different in its formula. Mainly, recorded evidence of DeBord's *dérives* focuses on groups or individual men roaming through the city at their will, challenging borders at all cost. The experience of exploring new spaces alone as a woman is different because of my learned societal perceptions. As a female raised in the suburbs of Atlanta, I was taught to fear space and if I was heckled at for walking alone, it was my fault. The supplied *dérive* felt inaccessible to me and was something I would have to develop further to enable people with similar perspectives to feel comfortable exploring the unknown city. I overcame this fear-based association through wearing an androgynous jumpsuit, I will discuss this further in *5.1.2 Always a Self*.

4.3 Everyday Method for Discovering Residual Spaces or Inquiry⁵⁸

The processes for studying urban designed spaces versus the urban undesigned spaces differ. Designed and undesigned spaces are both prevalent in the city, but designed spaces are accepted within the public realm for use. Designed spaces are intended to serve a purpose while residual spaces may outlive their purpose. Undesigned spaces lack built transportation indicators, leaving them outside of typical circulation paths. Everyday activity predominantly takes place within the urban design of a city leaving void spaces in the background of everyday life. They exist with a different set of shared expectations and uses.

To grasp how to find residual, undesigned places within a city's urban design,

56 Ibid, 20.

57 James Corner, 160. "The Agency of Mapping"

58 Burkholder, see section on "Inquiry" "process of deriving questions from physical experience of the landscape"



Figure 4.5 William standing in Carpet Factory. Research in the field allowed us to wander into abandoned structures. The flexibility gained by walking and biking, and the freedom to drift, allowed us to find this old factory scene.

I allowed for field research to be informed by happenstance which guided a flexible means for analyzing and representing spaces. I applied the essential message behind the theory of everyday urbanism to my method for urban design research, as stated by Crawford, the "lived experience should be more important than physical form in defining the city."⁵⁹ Crawford's statement implies that the conventional method of urban designers would be to place "form" before "lived experience." To employ her words, the fundamental message of everyday urbanism, I based my actions, recordings, and findings on what happened during my lived experience in the field. In other words, what connected me to each residual site was a felt curiosity or question directly linked to elements seen while walking or biking. In this way, my internal questioning ("should I leave my comfort zone?" or "what is behind that highway wall?") guided my movement, linking my research to lived space and time, as opposed to searching

59 Chase, Crawford, Kaliski, 10.

through a representation of space and time, such as a satellite image, and then going to found places at a different time.⁶⁰

Several questions came up throughout fieldwork: When a design goal is removed, how do the processes for understanding landscapes change? Does the representation of undesigned space require the same visual formats to communicate site elements as designed space? How do expectations change for designed spaces versus undesigned spaces? Through critical thought and experimentation, I questioning the industry processes for research, design, and representation for the purpose of designed and undesigned sites.

4.4 The Urban Undesign Process

Typical Method for Urban Design Process =

1. site >>> 2. research and analysis >>> 3. design >>> 4. representation >>> 5. action
versus:

Proposed Method for Studying Residual Spaces or Urban Undesign=

(1. action >>> 2. site >>> 3. research and analysis) representation as a
constant measure

When working toward design a project, process begins with a physical site. Residual landscapes often occur in parcels too small or cumbersome for development. Their locations and lack of connective infrastructure keep them invisible to the public realm. Their informality and lack of definition meant sites could not be predetermined.

Case study site selection was made secondary to the actions performed through field research. In short, sites were found based on a physical movement, walking or biking, and a personal curiosity about physical places. During field studies, the destination was a mystery where every move required an instinctual mental

⁶⁰ Ibid,12. Crawford references the importance of time, space, and temporality in the everyday experience. She referenced Michel de Certeau and Henri Lefebvre.

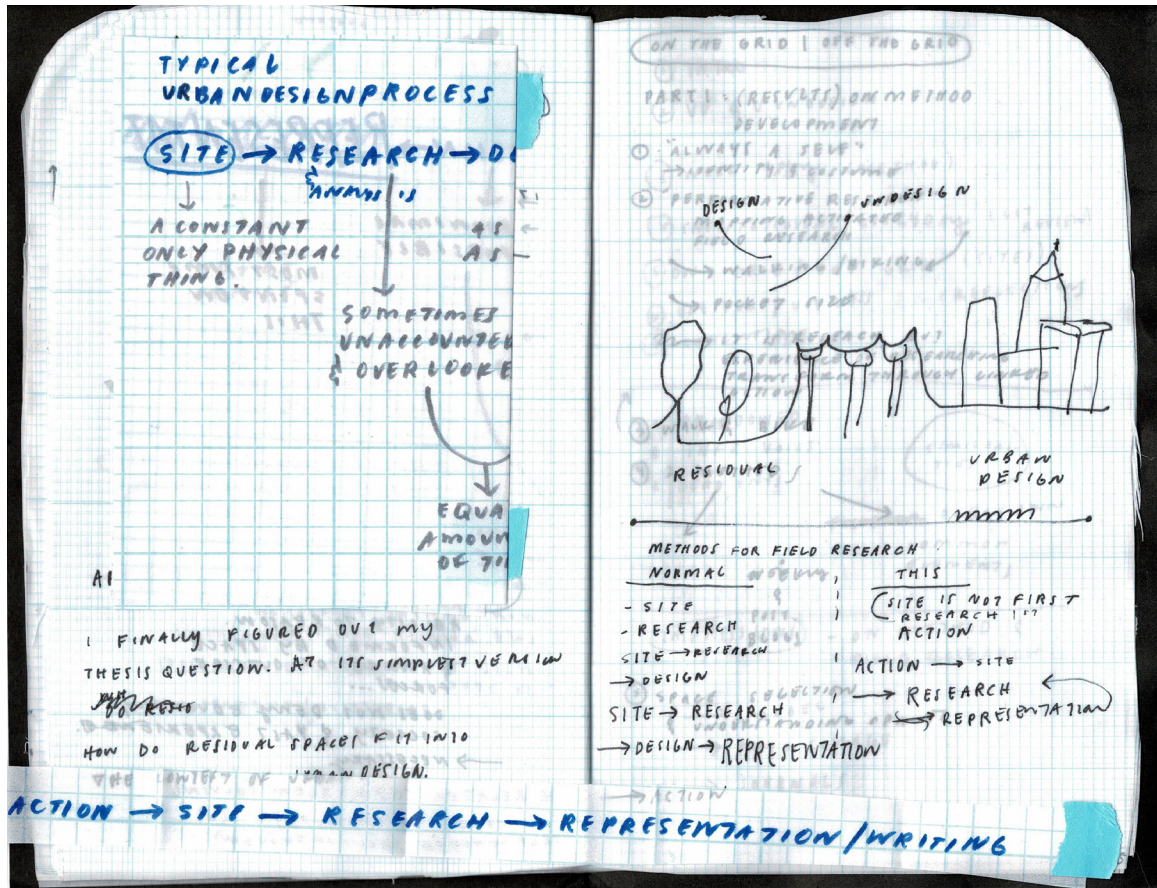


Figure 4.6 "Urban Design vs. Urban Undesign: Methods" process journal spread. (handmade book with vellum graph paper and construction paper cover)

questioning with physical answering.⁶¹

Methods for field research considered urban perception, moving in space, spontaneity, and identity in the city. Theory relating to the "everyday" or "lived experience" was appropriate for method development because it considers and questions sites outside the practice of the then contemporary urban design conversation. A valuable aspect of field research was learning from the felt aspects of space and the components that made up the experience.

4.5 Research and Analysis or Insight⁶²

Similar to the conventional processes for urban design projects, research and

61 For example: When exploring abandoned landscapes where architectural obstacles created walls I needed to check in with my gut and then overcome it. This was easier to do when I was with another person

62 See "Insight", which is generated through the process of actively observing and enacting questions; what does the landscape tell you.

analysis followed site selection. Research of sites considered the fundamental elements relating to: historical and the contemporary land use and ownership; site ecology and habitat; surrounding socio-economic demographics; architectural elements (if present). Ch.5 will dive more specifically into detailed analysis. Overall, patterns in socio-economic demographics, cultural histories, land use over time, and ecological health were seen once sites were divided into three typical conditions: "abandoned", "dead ends", and "infrastructure". While research on site demographics, ecological health, and cultural histories were provided after visiting sites, it was necessary to spend time in the field to record site aesthetics, physical elements (plants, animals, architecture), current cultural circumstances, and personal perceptions.

As a rule, I made analysis and visualization decisions based on "the goal of everyday urbanism" what the literary theorist Mikhail Bakhtin called "dialogism." Crawford adopts his textual analysis to design practices by challenging "the conceptual hierarchy under which most design professionals operate."⁶³ To employ this principle into my design research practice I used a variety accessible methods for finding data and sharing empirical findings visually.

A brief summary follows of how I used dialogism to challenge the conventional analysis and graphic formats used in urban design:

After all sites were found and observed, I used data found publicly accessible online as opposed to data only accessible through the GIS program. When I did use maps provided publicly online, I used their presented and available form. This translated clearly, there was no need to recreate them. I did not create or rely on illustrative images or maps to convey the analysis of sites, which is a common use of billable time in urban design practice. Instead I used wide angle videos and printed photos as means of empirical evidence, all available on my iPhone. I did use mapping applications, but they were both free programs offered through my phone. Maps were not illustrative or edited. The goal of the mapping was to provide an outlet for keeping track of sites handsfree. When on site, my mapping apps were concealed in my

⁶³ Chase, Crawford, Kaliski, 11. For more on Mikhail Bakhtin's "dialogism" applied to urban design.

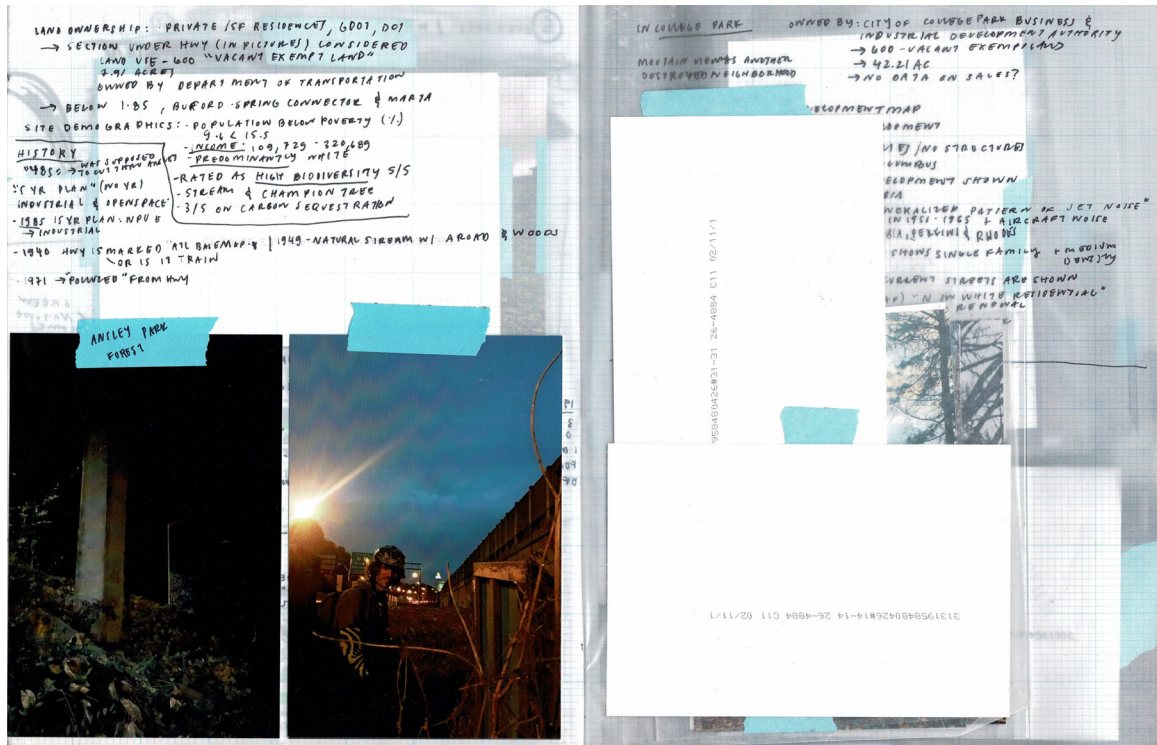


Figure 4.7 "Ansley Park Findings" journal collage. (handmade book with vellum graph paper, printed photos, artist tape, 11x17 spread.)

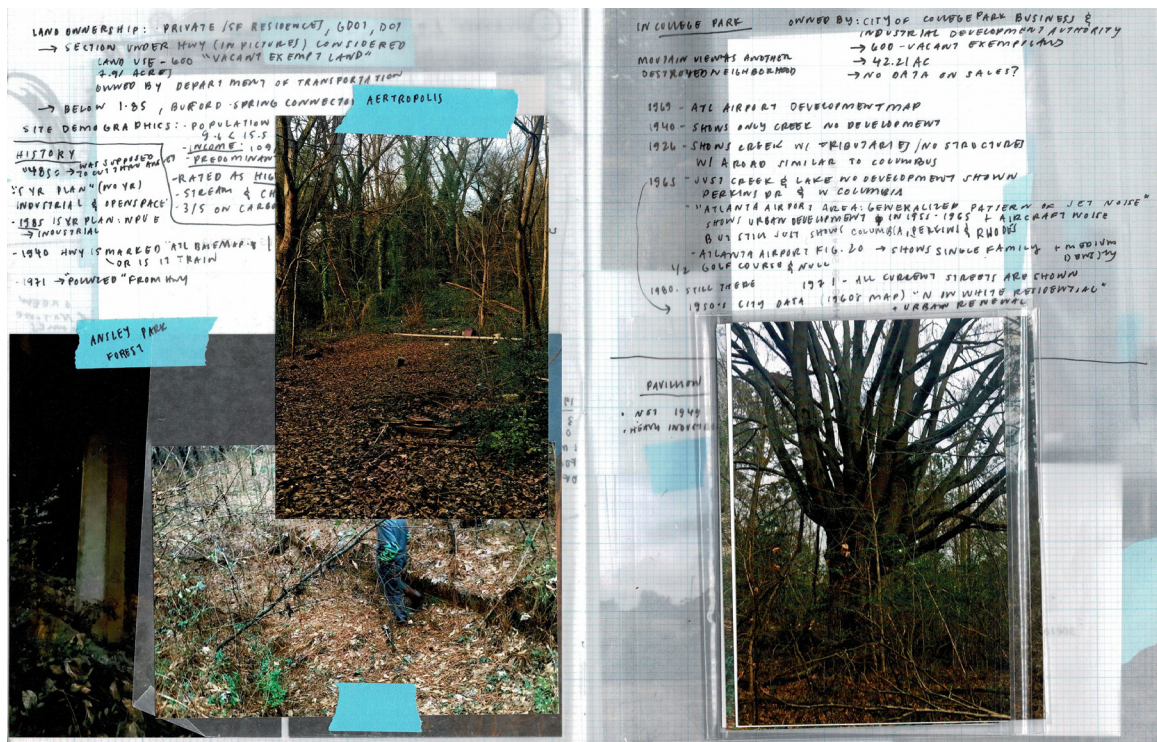


Figure 4.8 "Aertropolis Findings" journal spread with "Ansley Park Findings" on previous, still seen spread. (handmade book with vellum graph paper, printed photos, artist tape, 11x17 spread.)

pocket unless I used my phone to take a photo or video. This allowed me to act without needing to reference a map prior, opposite to the urban design process.⁶⁴ While processes for analysis were undeniably influenced by my background in academic studies and practice, a sincere effort was made to use platforms that are accessible, free, and engaging. Lived experience came first and that influenced the analysis methods.

4.6 Representation for Urban Undesign or Impressions⁶⁵

A range of impressions (the representations recorded from inquiry and insight phases) were recorded before, during, and after field research. I used photo, video, written accounts, drawing, collaging, ceramic modeling, performative mapping, and smart-phone based applications to record, revisit, and ponder places I could only dwell in temporarily.

I learned by removing the need to create "illustrative graphics" for client marketing design representation changed. Through the process of making art I directly responded to my field research. I reevaluated the need of learned architectural graphics that signify consumption, such as the aerial plan, section-elevation, and perspective.⁶⁶ Time was spent experimenting with the development of alternative processes for expressing the fluctuating nature of landscape.

To convey empirical evidence and attempt to express the "genius loci" or spirit of the place, I collaged cheaply printed photos with written accounts on 11 x 14 matboards that were on sale for 50 cents, not via Photoshop. The printed photo, now a nostalgic object references the past, much like the objects found on residual sites. As a play on the ceramic object as a vessel for storytelling I created abstracted mod-

64 For this essay I chose not to share any maps with direct site information. Instead I shared a mass of sites to show the diverse amount of locations visited. I had hesitations about sharing exact site locations because I would like to further explore the ethics behind exploiting residual spaces at a later time.

65 Burkholder, See "Impressions" which is the representation of inquiry and insight.

66 Corner, 158. References to "the synoptic imposition of the "plan" implies consumption" in his "Mapping as Agency" chapter.



Figure 4.9 "Abandoned" (red stoneware, cobalt blue and chartreuse stain, iPod touch with video footage of field research on abandoned sites. 18" tall)

els out of red clay with superimposed video footage of each residual condition. The pieces misfired creating a ruined aesthetic that held a strong representative message, especially against the red clay (a common ground surface in Georgia). Clay is not always accessible as it takes knowledge to fire it, but I used it as an opportunity to share my work with the arts community - one with interest in creative expression, but outside of the urban design field. I used a variety of methods for interpreting and analyzing sites in order to expand my method for knowledge extraction beyond the typical scope of urban design and to experiment with methods for visual communication broadening the audience for sharing urban design research.



Figure 4.10 "Aertropolis Empirical Evidence" collage (vellum graph paper, printed photos, artist tape, 11x14 matboard)

CHAPTER 5

ON THE GRID / OFF THE GRID



Figure 5.1 View from a residual space formed by the highway in Ansley Backwoods. Atlanta, Georgia.

PART 1: Resulting Methods and Insight

5.1 Costume, Pocket Technology, and Anecdotal Documentation

Several tools were used to record the connection between self, and space. Interfaces included a notebook for recording field-research activity and observation, a jumpsuit, a video/mapping app called Alleysmap, and an iPhone camera. Each of these items were small enough to be concealed in the pockets of the jumpsuit and operated

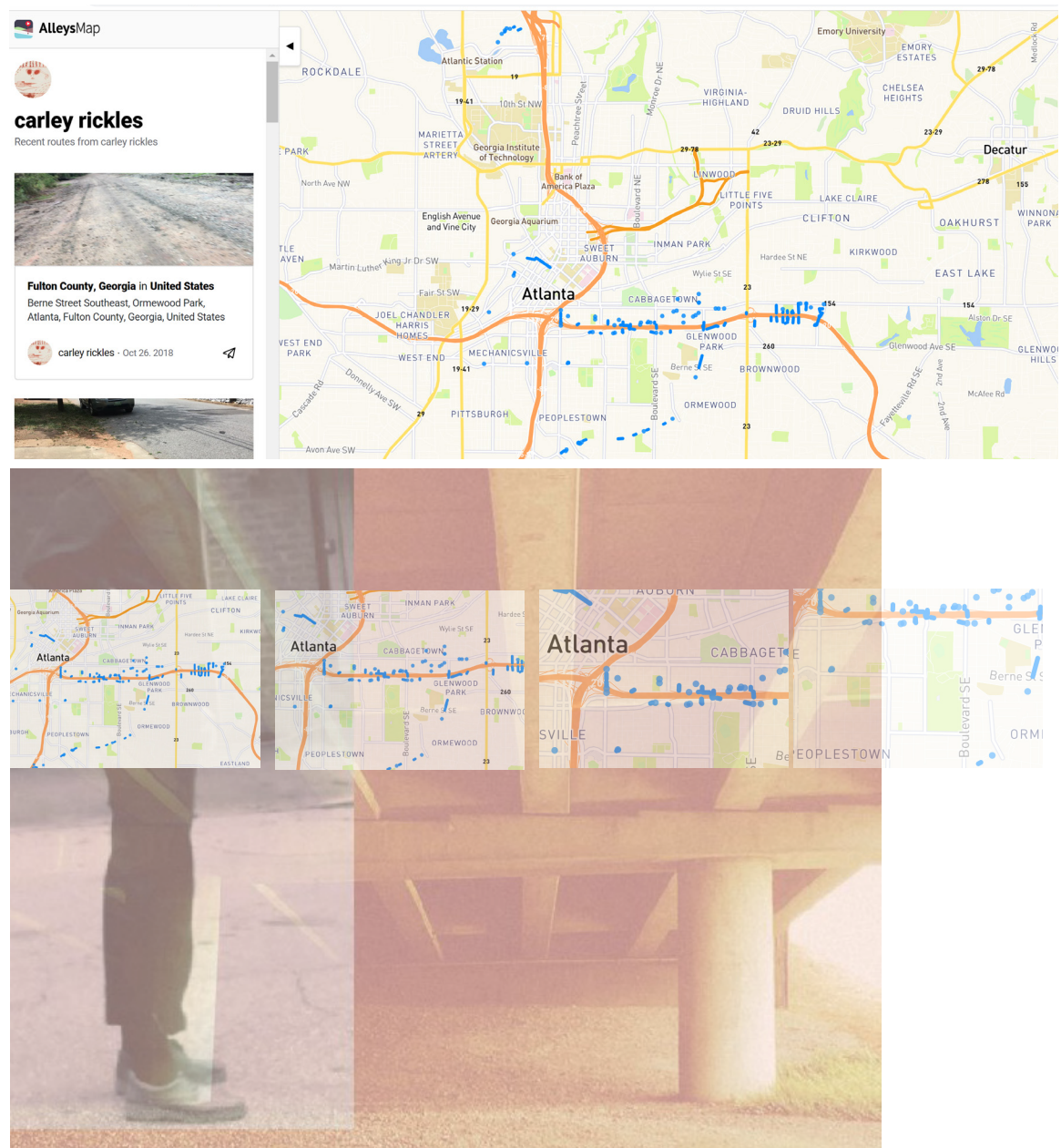


Figure 5.2 Shows a collage of resulting methods and impressions. The jumpsuit is shown along side mapped routes via the Alleysmap interface

as immediate and dependable resources for documentation.

5.1.1_Ancedotal Documentation

(Throughout this section anecdotal documentation will be shared linking the reader to connect with my experiences in residual spaces as an urban designer)

Weekly written logs, and on-site and post-field entries were recorded in journals. This allowed for empirical details to be recorded and reflected upon. Important elements, such as plant types, architectures, sounds, colors, and nuances, were recorded. Significant time was spent traversing sites in-part because sites were unknown, so movement was slow, and in-part to endure the connected act of acting as an investigator through written and drawn accounts.

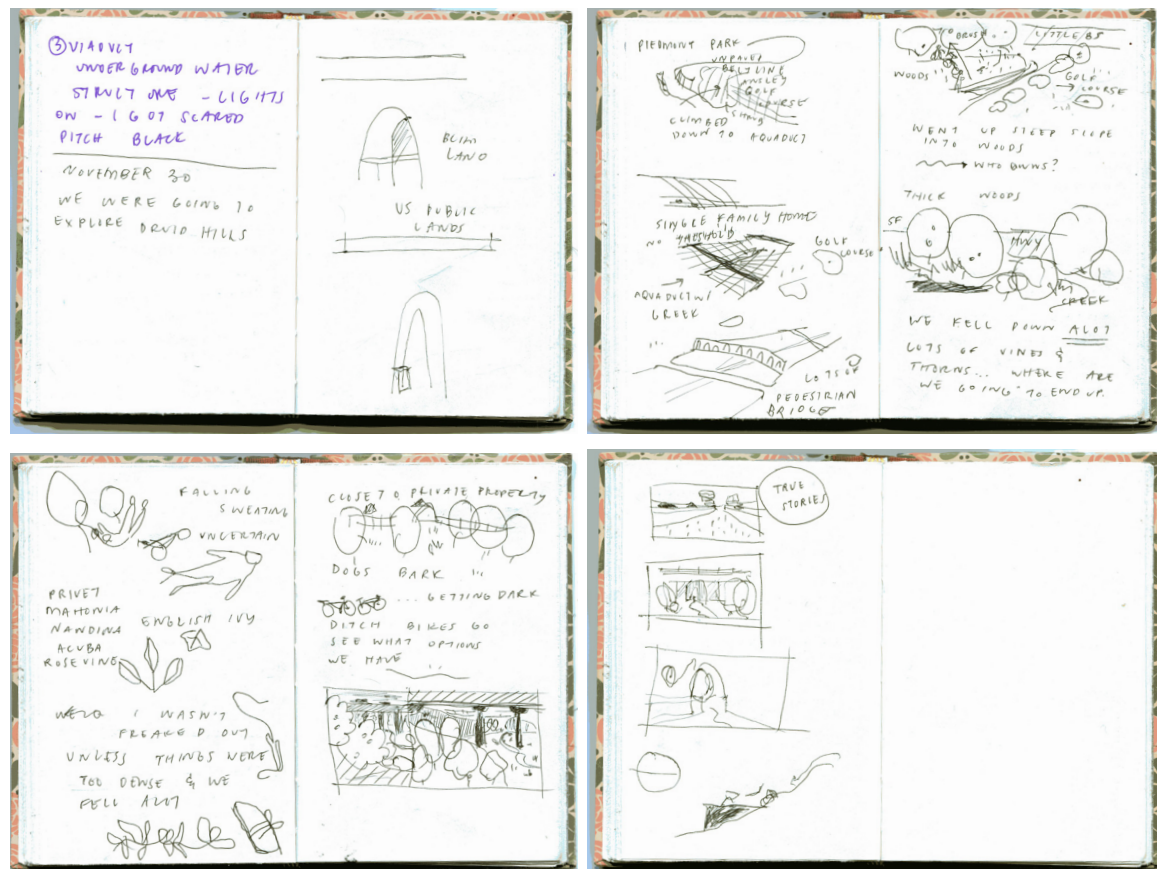


Figure 5.3 shows a series of events recorded in reflection moments after field studies in the Ansley Park Forest.

5.1.2_Always a Self

A conscious effort was made to immerse the "self" with place.

To begin field research identity representation became an important visual aid. Based on my experiences, I found new places can feel uncomfortable and vulnerable. This brings up conflict between body, and perceptions of space. Psychology of space and physicalness in space are two separate circumstances. Depending on personal experience, especially related to body (perceived gender, age, and race) space is experienced differently psychologically. Vulnerability is determined between a personal instinct and society's expectation for your exterior appearance. I know I am not alone in this feeling, when I say it is uncomfortable to be alone in unknown places as a woman. Through my field research I was faced with the fact that certain places at certain times

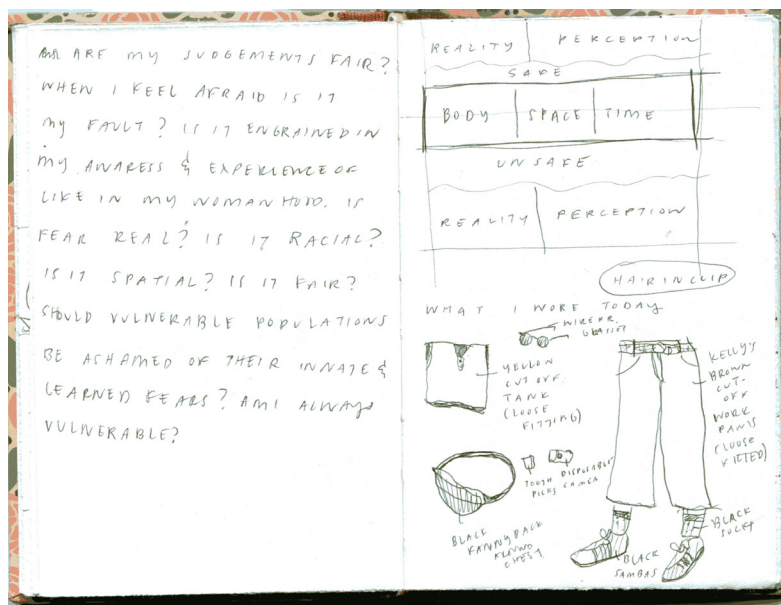


Figure 5.4 shows an early entry from my first day of field research, before the jumpsuit was worn juxtaposed to a photo of the result of that anecdotal documentation.

space feel closed to certain bodies. Rebecca Solnit writes on an experience of the woman in the city, "one of the best journalists I know is afraid to walk home at night in our neighborhood. Should she stop working late? How many women have had to stop doing their work, or been stopped from doing it, for similar reasons?" ("Men Explain Things To Me," 35)

To transcend cultural expectations, spatial biases and frankly, to continue doing my work, appearance was considered in methodology development for field research. To overcome the psychological biases and perceived threats caused by the regularity of uninvited attention as a female pedestrian/cyclist, a loose-fitting jumpsuit was selected as the field "lab coat". In addition to concealing my identity the coveralls were worn as a performative measure to associate my body with setting. Like the association of a lab coat with empirical research, a simple work outfit could conceal my identity and retreat attention from myself.

An anecdotal weekly journal entry describes the experience of proactively pursuing uncomfortable research:

1. *the jumpsuit*

i decided to wear the jumpsuit. the jumpsuit implies being at work. my initial inspiration for wanting to explore abandoned spaces came from a place of envy. i was increasingly envious of my male friends who question borders and explore freely. a couple years ago i found myself with some free time, alone, in nashville. one day when my host was at work i had a curious time skirting the edge of his rental property peering into the neighboring floodplain. it was about a one-foot drop from his yard into the eroded floodplain. the space was lush and hard to see through. filled with wonder i approached the threshold. gleeful and nostalgic i started to wander. it only took a couple minutes for me to come across residue of other humanness. just a strewn piece of t-shirt on a branch. my mind instantly thought of being raped and abducted; i would be blamed for venturing alone; it would all be not worth the adventure; i turned around. i was so pissed at myself. "if i was a kid i wouldn't have thought twice," "what is it that stops me

now?"

my body played a role in my insecurity about urban exploring alone. the jump- suit helps me to transcend this gender divide. i do not want my work to interrupted by the emotional irritation that occurs most days. i am rarely acknowledged when i wear the jumpsuit. sometimes neighbors worry that there is a problem when i am lurking around their dead-ends. i always start with an apology and tell them who i am and what i am doing.²⁶ i feel intrusive, and a little embarrassed, but at least we all perceive me as being "at-work".

5.1.3_Mapping the Ephemeral

"Mapping differs from "planning" in that it entails searching, finding and unfolding complex and latents forces in the existing "milieu" rather than imposing a more-or-less idealized project from on high" -James Corner⁶⁷

Interest has shifted from the map as object to mapping as a performative practice. In the past maps have been used as agents of colonization, directional guides, means for layering environmental analysis, and a graphic tool for representing design. Corner discusses the variations of mapping, emphasizing the adoption of performative mapping, "If mapping had been traditionally assigned to the colonizing agency of survey and control, the Situationist were attempting to return the map to everyday life and to the unexplored, repressed topographies of the city." He affords power to the

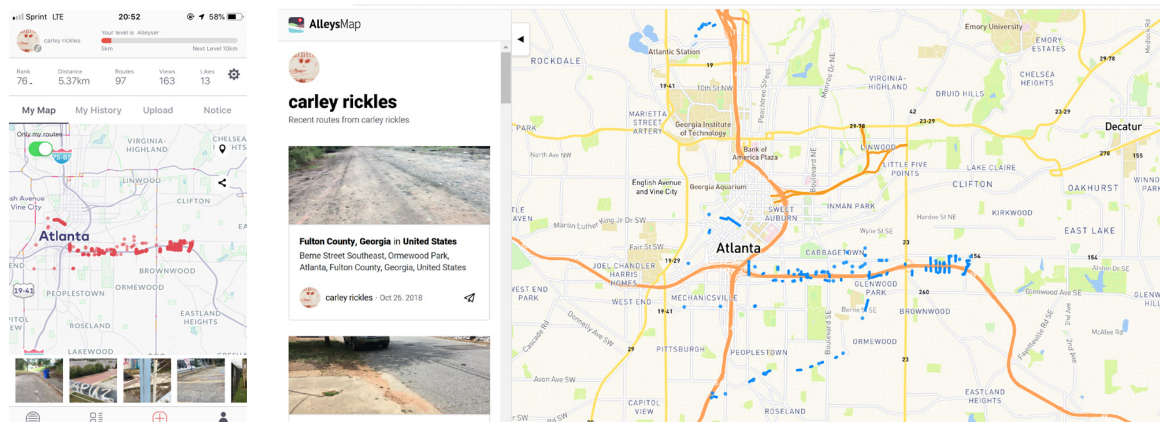


Figure 5.5 shows Alleysmap interface as a screenshot from iPhone (left) and the online interface (right). Red and Blue dots show mapped sites

67 Corner, 158. See "The Agency of Mapping"

Situationist's "performative aspects, that is to the way in which mapping" enacts a particular set of events "that derive from a given milieu."⁶⁸ In the contemporary practice performative mapping is also used as a tool for uncovering hidden histories and experiences of the everyday.

Naomi Bueno de Mesquita writes "to perform a map is to 'interface;' between conflictual points of view" between the tacit and the explicit, between the known and yet to be discovered," further concluded that performing a map is an attempt to connect time with space (Trading Places, 51-52). Her "Performative Mapping" chapter in "Trading Places" explores several projects exploring the storytelling and participatory aspects of mapping available today. Digital mapping applications have introduced accessible platforms for performing or interacting with maps. Today people can use mapping applications to reference others' curated maps or to physically create one's own based on physical experience. No longer is mapping an exclusive activity. This has provided a new resource for historians, citizens, and explorers.

To perform attentive-to-site research in these psychologically vulnerable settings there was a need for a tool that could quickly record key details and track spaces to reference later. Several apps were used to track data analytics, site details, and photo/video evidence. An application called AlleysMaps, became the main tool for tracking site and video information. AlleysMaps platform provided a high-quality wide-angle video recording device linked to geolocation.

This instant linkage of the body to a map allowed for quick multi-purpose tracking and recording of spatial circumstances. By tracking through a pocket-sized application, field research becomes visually activated (although I did not utilize the visual quality on-site) through a real-time geo-referencing map. Through standing on site with movements tracked handsfree, performative mapping became the alternative to a drawn plan view. The drawing medium was my body, the physical "plan" was the map available through the internet or app. The "plan" was not a proposal for the future, it was a moment stored for future reflection.

⁶⁸ Ibid, 163.

This shifts the plan view, or map in this case, from a stagnant object to a map of an experience in time. Similar to the section elevation, which records a visual cross section of reality, walking and biking create the lived-experience shown in a cross section's cut line. Visualizations of existing topography was tracked through Strava, but more importantly it was experienced firsthand.

Walking and biking were the transportation methods for exploring residual spaces. These methods made the most sense for exploring residual zones, as sites were often pushed away from the street and inaccessible via car. Experiencing the city exposed to its environmental elements allows for the five senses to absorb surroundings. While biking allows for a faster pace and greater mobility, walking offers more detailed observations. The two are the performative measures linking movements to a map.

Walking in particular has been used as a method for engaging spontaneously with urban geography for some time. It is our natural vehicle and will therefore be a method for understanding the city indefinitely. Through *Terrain Vague: Interstices at the Edge of the Pale*, walking is referenced as a "transurbance" or as Patrick Barron writes a, "psychogeographic engagement with the idea of walking as a form of urban interventions, an autonomous form of art, a symbolic yet transformative act of "negotiated" space, an aesthetic instrument of knowledge." He relates walking to an autonomous intervention, where the individual is able to viscerally experience a place and take in one's own interpretation based on feelings.⁶⁹

Two anecdotal weekly journal entries describes personal perspectives on walking below:

Sixth of September:

i started to appreciate walking five years ago. when you walk you can slow down and see the seasonal changes in the landscape while getting to know the architecture of a street. walking allows you to see new things. every time i walk i look at either the same

69 For more on "transurbance" see Barron, 19.

thing, intentionally, or i find a new same thing to look at. as part of my research i think it is critical to walk and walk and walk, and bike too, and walk, and drive a little, and bike, and then definitely walk a lot.

5.2 Two Methods for Finding The Other Side of Atlanta's Urban Design

Two methods were developed for discovering residual landscapes. "The Other Side of I-20" asks what residual spaces could be found along a highway transecting historic neighborhoods. Walking alone was the means for observation and mapping. Second, "The Other Side of Atlanta," was more spontaneous to surrounding curiosities. It covered more ground on a bicycle, and invited another person along.

5.2.1_ The Other Side of I-20

The first method committed to walking along I-20 at street level, alone. I-20 runs East/West and geographically divides Atlanta in half. It is known that I-20 was designed to eradicate "blighted" neighborhoods through urban renewal.⁷⁰ The design of the highway cut through residential neighborhoods leaving a trail of clues through dead ended streets. Following a series of overpasses and dead ends, the disconnected geography began to reveal itself. Strange lot configurations resembling a different patterned past enabled a unique set of solutions to the highway's cut. Certain vantage points allowed for a view across the highway into its past neighborhood.

Four studies followed this method. In total the study covered 22 miles, on foot, along the I-20 corridor at street level. Study I began in August 2018 along Memorial Dr. in east Atlanta. Seven overpasses and over 50 dead ends were observed and compared. Each overpass and dead end approached the highway differently leaving a range of residual circumstances, from abandoned cul-de-sacs to reforested edges of highway wilderness sites.

Studies were conducted in the morning due to the summer's heat and for personal preference based on perceived safety - the morning felt like the safest time to

⁷⁰ See GDOT report titled, "Historic Context of the Interstate Highway System in Georgia"

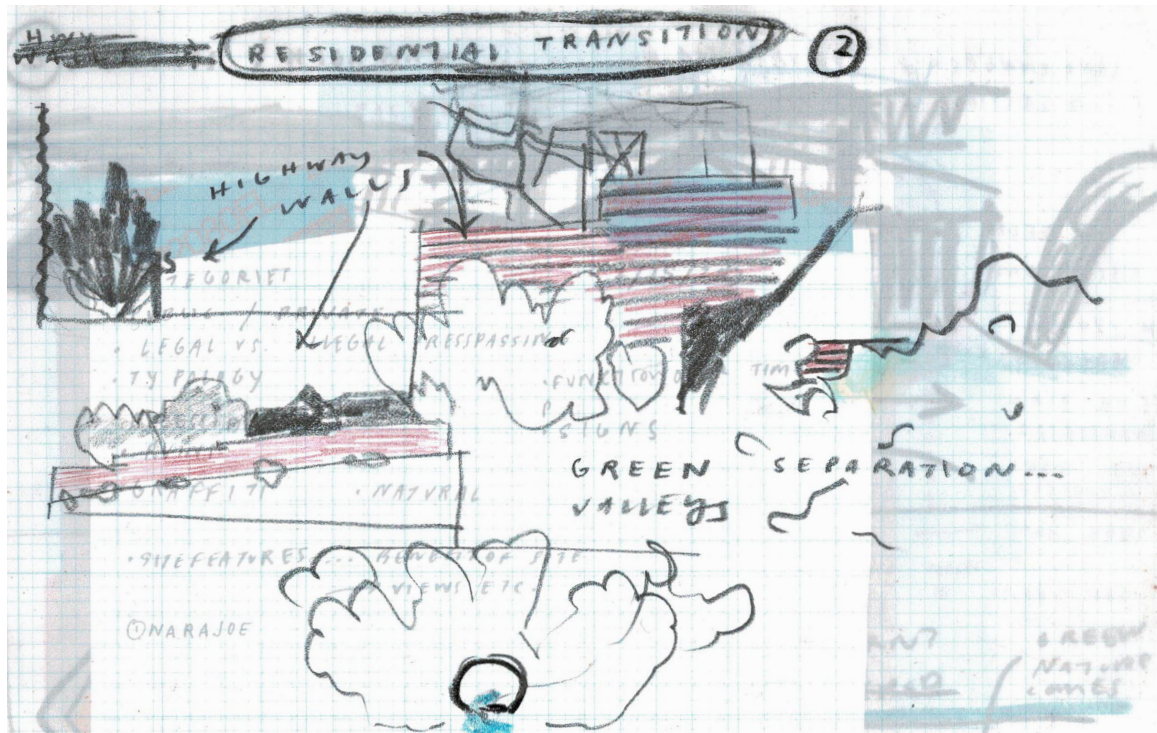


Figure 5.6 Typical Highway Conditions. Pencil and charcoal on vellum.

venture alone. The first walk was pre-jumpsuit. It was very uncomfortable and through personal inquiry and asking, "What would make me feel more comfortable in unknown territory?" I landed on the idea of concealing my body. Below are recorded accounts and impressions from those explorations. Their replication in this document provides a personal account of how it felt to do this work as a woman, urban designer, and curious citizen.

See the break down of journeys below:

THE OTHER SIDE OF I-20 SEGMENTS - 22 miles on foot

- study 01 (3 mi): august 24 - begin along memorial corridor
- study 02 (5.1 mi): september 21- i-20 derive grant park and phone tower north bound > chester to hill. southbound> boulevard to bill kennedy
- study 03 (6.6 mi): september 26 - i-20 derive grant park to downtown. south side from boulevard to capital ave. northside hill to capital ave
- study 04 (6.5 mi): october 5 - i-20 derive in east atlanta. north-side from moreland to maynard terrace > back on the southside following i-20 to bill

kennedy.

See the recorded anecdotal account below. it includes an informal interview with a long time Grant Park resident:

Method 1 Insights

in an effort to begin the search of residual spaces in atlanta, look for infrastructure. i-20 was chosen to begin the field work because of its proximity to my home. at first i just started walking in a direction i had never been, eventually deciding to follow along i-20 on either side. crossing through at least four different neighborhoods with varying socio-economic conditions, an array of conditions were observed. by choosing to stay along i-20 some of the spontaneity was taken away from the initial intention to drift. every friday for four weeks i put on my jumpsuit, tied back my hair, took off my earrings, and packed a notebook, pen, iphone, id, and no headphones in my pockets. i started each study where i had left off. i would walk for several hours, always starting around 9 am. this time was chosen because it was very hot outside, and also i wanted to be out during a low traffic time. i did engage in conversation whenever i could. but i was concerned about my presence lurking around private properties. i didn't want to scare anyone, i also did not want to be scared. i kept a log of my feelings entering different areas.

sometimes people would ask me what i was doing. people were never afraid of me, this is precisely why i don't wear headphones while conducting this study. i want people to talk to me. when approached, i would explain honestly what i was doing. people were happy to let me informally interview them and didn't mind my presence. this allowed me to gain greater insight on the experience of living on an in between space.

in one informal interview a women filled me in on her family's history in their i-20 house. she claimed the highway was initially proposed to be capped (covered highway with pedestrian friends access above the highway "cap") and that is how the neighborhood agreed to its construction. once construction began funding ran out and then white flight and then no one cared to inform the neigh-

borhood. to be clear I have yet to find evidence of this happening, although I am sure some version of this story is true. it is known that the highways, especially in atlanta, were intentionally designed to run through the "slum" neighborhoods.

in the same conversation the grant park home owner acknowledged, warmly, to her homeless neighbor who resided in green edges of the cul-de-sac adjacent to her home. the cul-de-sac had a similar condition to the other dead ends I observed that backed the highway supported commercial corridor on the over- passes of i-20. this condition I found quite humbling. that being of the highway running parallel to single family homes with a perpendicular overpass with highway supported fast food and gas stations. tall signs from the corridors loom over single family homes and there is always a vague area with people lingering. often the smell of alcohol, some trash, and maybe a scruffy cat or six. this condition is humbling because often the single-family homes were of nicer quality and high value. they were not affected by the fast food signs behind nor were they threatened by the transient neighbors. it was a noble urban co-existence. everyone I spoke to said that the highway was only bothersome at night when the guys on speed bikes were racing. everyone also seemed aware of their homeless neighbors.

Reflection and Findings:

This portion of the study provides a perspective on how a city responds to a cultural and architecture scar. I-20 runs East/West geographically dividing once street grids. Two scenarios were typical amongst streets dead ending into I-20: 1. there is commonly a vague view of the other side of the street across the highway's horizon. 2. The high-speed highway is always present in the neighborhood. Its oceanic sound and permanent visibility is a daily reminder of past urbanism values imposing on the present; the need to divide the local to connect the greater. In some ways the evolved neighborhoods along I-20 represent an ode in the human ability to respond; a reminder that no matter how much the urban landscape is changed for the unknown the urban ecosystem will heal and grow closer together, in furthered opposition to the powers

separating their everyday.

Sites found along I-20 were usually pervious but had a limited diversity of landscape types. They were often awkward sizes and shapes. Their proximity to streets, homes, parks, and other designed spaces meant they were up-kept from time to time by city officials and caring neighbors. There was one overpass where either side of it housed a creek, which was channeled under the highway. This was the only section I found with a rich ecological diversity. It also hosted a community of informal settlers; a lush and inclusive ecology. Other sites typically housed one or two transient citizens who were included in the neighborhood social dynamic.

There was an instance where an entire section, from overpass to overpass, was a park neighboring a multi-family development with a portion devoted to senior style living. No one was in the park when i visited, but it was a Friday morning, likely not ideal for children or adults to be playing. Another newer, upscale multi-family development



Figure 5.7 Community Garden and Ashlar Highway wall. Between Bill Kennedy and Moreland, Southside.

approached its residual highway strip with a concrete sound wall impressed with an ashlar pattern. It programmed its leftover space with a linear community garden, dog park, and parking deck. All areas appeared to be heavily used.

For the most part spatial circumstances were entertaining along I-20. Signage, fences, and awkward shapes dominated residual spaces. In some corridors 2-3 fence solutions were applied to 1. block sound, 2. cover the sound wall, and 3. keep cars from hitting the walls. Sometimes fences were torn or busted. Sometimes sites became avidly used for dumping hard to dispose of trash, like tires and mattresses. There were a couple sites where fencing was torn or missing providing a direct path to the highway, highly accessible if one wanted to risk their life.

While some streets dead ended into the highway wall, others turned and faced



Figure 5.8 Collage of Dead End Fence Conditions. Printed photos grouped together.



Figure 5.10 Signs of another side. Collage of photos along I-20.

intimately neighbor the designed city. This ecosystem included stray cats, rats, privet and, crabgrass, and usually a human who resided and took ownership in the residual space. It was not a diverse ecosystem, but it consistently prevailed.

The signage situation was always present. Street after street warned, "Dead End" at pedestrian eye level and 35 mph car traffic scale. Looming over residences, the giant highway green exit signs showed themselves – humorously out of scale. Residential streets backing the commercial corridors juxtaposed Victorian homes whose backyards appeared to be Mrs. Winners' BP or some other fast food/gas station combination.

Overall I would say running a highway through a lived in neighborhood is a bad practice. However, humans resiliency overcomes spatial inequalities whether design is involved or not. According to my findings the most heavily utilized residual dead end spaces were those where residents intervened and made the most out of their dead ends by adding creative elements to their homes, yards, and dead ends. Playful swings and basketball court additions to dead ends were a regular occurrence. The dead end

condition might be the most safe condition for playing in the street in Atlanta.

Prior to my investigation I assumed highway always meant bad urbanism - always. While I in no way shape or form condone the acts made to implement the highways through neighborhoods in the first place, I imagine, based on my own perceptual shifts learned in the field, if the city's urban designers were to propose the highway indeed go away, that it would be out of an assumption that "highways are bad" and there would be no acknowledgment toward the ways humans adjusted to live with highways. My hope through this analysis is that urban designers, and other capitalist actors interpret this as lesson to act considerately of perspectives they may not be aware of, no matter how liberal, experienced, or kind they are.

5.2.1_ The Other Side of Atlanta

The second method for discovering residual spaces was faster paced and covered more ground. The same tools were used: the mapping apps, the notebook observations, and the jumpsuit. The biggest changes to the experience was the increased mobility, allowing for biking in addition to walking, and the invitation of another person, urban explorer and friend, William Kennedy. William's experience studying abandoned places provided insight, comfort, and perceived safety. He agreed to wear the jumpsuit. Six studies were conducted in the field over three months. The ground covered doubled, from 22 miles in The Other Side of I-20 to 50 miles in The Other Side of Atlanta. Field research was conducted in the late afternoons to provide a variety of times, experiencing these spaces morning, day, and night. Journeys began with little plan outside of a cardinal direction.

Spaces found were larger scale than the initial study. Found residual sites were either abandoned or formed by infrastructural voids, such as below highways. See the written accounts below based on impressions developed during field research on The Other Side of Atlanta. Accounts are meant to convey the experience, and the spirit of non-place.



Figure 5.11 Panoramic view of the kudzu landscape at Carpet Factory.

See the break down of journeys below:

- study 05 (9.1 mi): october 19- downtown/ga state parking garage; the gulch and railyard; castleberry hill once residual now being developed lot); abandoned party deck by old turner field
- study 06 (11.2 mi): october 26- unpaved beltline south, beginning on glenwood
- study 07 (8.1 mi): november 2nd- behind atlantic station; old lumber yard navajoe; train deck unmonitored; old viaduct and water infrastructure, below the highway
- study 08 (3 mi): november 30- begins on northbound unpaved beltline by piedmont park; ansley park golf course viaduct, woods between little 85, sf homes, and golf course; along creek; under highway and between little 85 and big 85 / under marta/urban nature, we saw a crane, the first time we trespassed on private sf property
- study 09 (2.8 mi): january 4- glen emerald lake – stone park
- study 10 (11.9 mi): january 18- aertropolis, college park

Anecdotal account written below:

Method 2 Insights

part 2 is more true to the formal (or informal) derive. it is more spontaneous and it involves a man. my fear of being abducted mostly went away with william present, al-

though sometimes I still thought it could happen. by going with william I trespassed a lot more. we saw the undersides of the city. we went into dark tunnels, abandoned buildings, viaducts, and kudzu filled valleys. I learned a lot about atlanta, infrastructure, and how many layers can exist and have yet to be exposed. the more I get to know the infrastructural sides of the city, the more post-apocalyptic the city becomes to me. I have traveled to a couple other US cities in the time of this study. my eyes look for the concrete columns and beams of the highway. I pause for overpasses, under passes, telephone poles, and cell phone towers. the "ugly" parts have become my favorite part. probably because I know that there is always an unseen side to the everyday forms. It is amazing to me how much the design of a city distorts the publics idea of a place. we only see a small portion of what exists. its like a puzzle. especially with vehicular infrastructure. the design only allows us to see the moments of passage. we are not meant to embrace place. we are meant to move through space. we aren't supposed to focus on a tower providing our electricity. that is typically in the background and not admired. make it cheap and quick and useful. now when I see a tower I see its form and twinkling lights, and then what lies below? I wonder.

Reflections and Findings

What was remarkable about all of the spaces was the evidence of the others that came before. We never ran into any lurkers, but we saw a lot of the same evidence in this study: graffiti, water, trash, successional ecosystems, and concrete. Sites had many of the same aggressively growing plants indicating that sites had been unmaintained for a significant amount of time. The classic "natural" piedmont landscape of the 21st century included: english ivy, privet, bamboo, mahonia, rose vines, kudzu, pines, and sometimes oak trees. Unfortunately the constant disturbance of these sites mixed with the intensity at which plants like Privet and Kudzu take over, site statuses in ecological succession seldom reached a climax community. It is sad to note these sites are some of the city's main ecological corridors, despite their poor ecological plants and eroded stream banks.

At least two sites, showed signs of past design and care through landscape el-

ements remaining. Both, now forgotten, cultural landscapes with foliage nostalgic of mid-century southern gardens. These landscapes included impressively large: camellias, oak trees, acuba, yucca, gardenias, english ivy, magnolia trees, holly, mondo grass, and roses. One, situated adjacent to the airport was a small subdivision in a historically black neighborhood. The other, turns out, was designed by Atlanta's renowned landscape architect William Monroe, it dates back to the 1930's. Both cultural landscapes sustain their form through concrete and stone.

A common element of residual landscapes found during Part II were the Utopian architectural structures provided by transportation infrastructure. I say Utopian because the massive arching and columnar forms are nostalgic of ancient roman architecture without crafted ornament, but decorated with contemporary markings, aka graffiti. What is interesting about the experience of interacting with spaces residual to infrastructure is the experience of being somewhere not built for human scale. This experience is quite rare and opened my perception to realize these places are not rare – they are all around the city, planned to be out of the public view.

Design informs and limits what the general public can access and be aware of.



Figure 5.12 Glen Emerald Stone Park panoramic images designed by William L. Monroe in the 1930's. Atlanta, Georgia.



Figure 5.13 Informal structure at the Gulch, Atlanta, Georgia.

These sites rarely have walls or "keep out signs." Their lack of pathways keeps people out. Unless one is searching for refuge or privileged enough to be brave and physically able, these sites will remain out of reach to most publics. This means these sites are seen by a rare few. I never saw another person, besides William, in any of these spaces. Although much evidence was left in the form of leftover shelters and belongings.

What physically links cities' publics together is their relationship of designed form to humans. There are many layers and many scales; what is seen on the outside, and what exists on the inside. That goes for those who live in a designed place, as well as, to outsiders choosing looking in and stay out. People make assumptions about the needs of space and others, and often, they are wrong - no matter how much school or experience or data analytical skills they have. We are all outsiders and insiders constantly. All space is constructed and society fits into the constructions. Space contains a place for everyone and everything. People will filter into where they feel they belong. Urban Designers have the ability to dictate the definition of public; to expand, or not their perception of what and to who "belonging" is felt.

PART 2: Resulting Sites and Insights

5.3 Findings Post Field Research

The residual landscape must exist in comparison to something else. To understand vague landscapes it is necessary to understand the dualisms related to their existence:

1. The leftover landscape is within the urban form, but not for public or private use; its purpose vague.
2. It is not a part of common, everyday life, but its elements repeat consistently across the globe.
3. While considered a void it can only exist in relation to a place/city/constructed environment. If cities are planned and designed, then the residual space is the un-designed aspect of a city.
4. Although no official entry points or paths, residual landscapes remain accessible and are typically within walking distance to any urban area.

Found sites were categorized into one of the three categories defined below:

1. "Abandoned sites" a space in the decay of what remains from a past designed space. Examples include abandoned gardens, vacant buildings, and retired infrastructure. Abandoned spaces found were typically privately owned, but there were many cases when abandoned sites were the result of past public infrastructure, or the city purchased the land for a developmental future purpose.
2. "Infrastructural voids," or the unused, unmarked landscape surrounding functioning infrastructure. Infrastructural voids are typically owned by public agencies or governments.
3. "Dead Ends," or the spaces caused by the abrupt end of a street. For this project all dead ends were found at the other side of Interstate 20. Most residual parcels belonged to the city, but there were some that were privately owned.

5.3.1_Comparing Abandoned Sites

Five sites were categorized as abandoned: Glen Emerald Stone Park, Aetropolis, Carpet Factory, Pavillion, and Sky Deck. All abandoned sites were observed during the Other Side of Atlanta study. Carpet Factory and Pavillion were found in southwest Atlanta within proximity to a future extension of the BeltLine. Glen Emerald Stone Park is located in southeast Atlanta. Sky Deck is south of the capital neighboring former Turner Field. Aertropolis is located south of the city in College Park, just north of the airport. Abandoned residual lot sizes are conducive to development. The smallest being a corner lot at 0.2 AC, and the largest being an abandoned subdivision at 42.2 AC. These sites act as residual to the development timeline. For some reason their designed purpose did not live on and was left to decay.

Abandoned sites are most vulnerable to change. Both Pavillion and Carpet Factory neighbor the abandoned rail corridor spurring catalytic development. Sky Deck is located in Summerhill surrounded by buildings undergoing transformative mixed-use development. Aertropolis is publicly owned surrounded by the airport and single-family homes. Currently plans are underway to develop the site into an airport mixed-use



Figure 5.14 Sky Deck, Atlanta, Georgia.

business center.⁷¹

Glen Emerald Stone Park was the only site surrounded by already developed space. Each other site was either neighboring a developed area or in my research I found drawings for their proposed development. Ironically the circumstance that protects abandoned residual sites is the built world itself.

While it is possible for Glen Emerald Stone Park to be redeveloped it is unlikely the land will become anything but a public park because the property is land locked, surrounded on two sides by public open spaces, and two sides by multi-family apartment complexes. I speculate the city wants to buy the remaining private parcel to include the surrounding park. To access the site there are two accessible, yet hidden, options: one can walk through a clearly marked public park then through an open gate or one can walk through the opening of a publicly owned wooden fence, that resembles a single family privacy shield, onto public land that is not marked in any way.

The four other sites are located along arterial streets, accessible from the street. Pavillion and Carpet Factory also are accessible from the unpaved BeltLine. Aertropolis

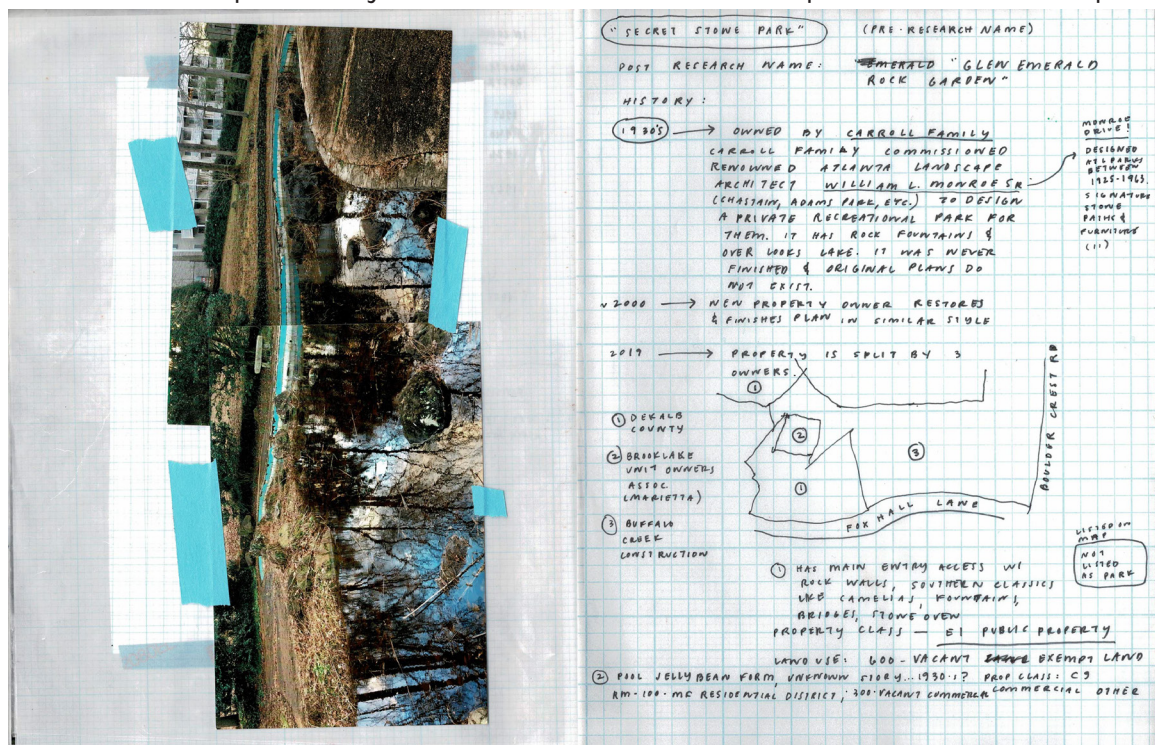


Figure 5.15 Glen Emerald Stone Park findings

71 Saunders, "Atlanta Business Chronicle"

is connected to the public street grid, but the city of College Park has barricaded the abandoned neighborhood entries with dumpsters. The site is not accessible via car. "No trespassing" signs are posted, but they were not seen until exiting the site. This was the only site with a barricade and "no trespassing" signage, which is ironic because it was the only site publicly owned.

All sites neighbor residential neighborhoods. Glen Emerald Stone Park is surrounded by middle to high income households and is majority black. Aertropolis, Carpet Factory, and Pavillion are surrounded by low income households. Aertropolis and Pavillion are majority black, while Carpet Factory is majority white. Sky deck is contrasted as a mix between low and high household incomes. It is the most racially divided where west of the property is predominantly black and east is majority white.^{72, 73}

Race and household income did not play a role in the location of residual sites as residual sites occur on almost every street and block in metropolitan areas. However, abandoned sites did occur more than dead ends and infrastructural voids in low income neighborhood. 3/5 Abandoned sites were located in low income neighborhoods, while 1/6 dead end corridors were near low income households, and .75/5 of infrastructural void sites were adjacent to low income households.

This brings up questions on the relationship between abandoned sites and developing areas. According to this set of case studies, found spontaneously and categorized according to residual type, residual sites are more likely to be abandoned in low income neighborhoods. In addition, residual sites are more likely to undergo change in low income neighborhoods than residual sites in mid to high income neighborhoods.

I consider two sites to be cultural landscapes. Glen Emerald Stone Park was a private garden designed in the 1930's for the Carroll family by William L Monore, one of Atlanta's first practicing landscape architects and the namesake of Monroe Dr. Aertropolis had little historical information except for that it was mapped as a "negro area" on a 1962 map found through ATLmaps.org. Current streets date back to 1970, but no building footprints are shown. Upon visiting evidence of a past subdivision is shown

72 See Neighborhood Nexus for all household income demographics.

73 See University of Virginia for all race demographics.

through concrete steps leading to landscape, concrete foundations, and sunken basements without homes above. There is a discrepancy between what exists today and what is seen on 20th century maps. It is odd that the current street structure doesn't show up until a map dating to the 1970's because airport development plan maps date back to at least 1969, one year prior. It neighbored a golf course and now neighbors the Atlanta airport.

Aertropolis and Glen Emerald Stone Park were the only two sites without graffiti. This is likely because they are both abandoned landscapes without flat surfaces to write on. Glen Emerald Stone Park did have stone furniture and site details, but people respected the materials as they were. All sites had landscape elements including trees and typical invasive plants such as privet and kudzu. Sky Deck was the least green because it was paved. Landscape occurred in cracks in asphalt and where soil built up in decaying architecture. Aertropolis and Glen Emerald Stone Park had old growth trees because they had likely been undisturbed the longest. Glen Emerald Stone Park was the only site with a historically designed garden. It contained many classic southern plants common in the early to mid 20th century, such as Gardenias, Lenten Roses, and Camellias.

According to maps provided by Atlanta's Urban Ecological Framework Draft Report (ArcGIS) abandoned sites yield the highest for habitat and biodiversity value, or largest variety of plant and animal species. Aertropolis rates the highest in biodiversity and habitat value compared to other abandoned residual sites. This is likely because it is the largest site at 42.2 AC, it consists of a waterway, and it has no structures. The dumpster barricades protect the site from vehicular traffic, allowing the abandoned neighborhood to success its way back into a forest. Although the site has paved streets with empty lots, an eroded creek, and reflects the metallic sounds of airplanes taking off, it is the most ecologically diverse of all the abandoned sites.

The Carpet Factory rates second in habitat and biodiversity value. This is likely because 3 of its four sides are untamed landscape. Pavillion, Sky Deck, and Glen Emerald Stone Park, all neighbor developed sites. Sky Deck has the lowest score in habitat



Figure 5.16 Carpet Factory, Atlanta, Georgia.

and biodiversity. The paved site with abandoned sky deck is within closest proximity to downtown and all neighboring sites are commercially developed or undergoing development.

5.3.2_ Comparing Infrastructural Voids

Five sites were categorized as residual to infrastructural voids: Gulch, Unpaved BeltLine, Ansley Backwoods, Tanyard Tunnel, and Train. All sites were observed during The Other Side of Atlanta study. Residual spaces found in infrastructural voids were less accessible than Dead Ends and Abandoned Landscapes. Sites often occur out of public site, but seldom have barriers or signage dictating entry.

Ansley Backwoods and Tanyard Tunnel are located in North Atlanta. Ansley Backwoods lies between a golf course and single-family homes. It traverses under the

I-85 and Marta overpasses. Tanyard Tunnel is below ground level. It begins as a viaduct neighboring multi-family homes and I-75 northbound. The viaduct is routed through a series of tunnels leading it below the 75/85 interchange. Unpaved BeltLine is what remains from the planned rail to trail currently under development. This spans east-west across Atlanta. The Gulch is in downtown Atlanta, surrounded by parking lots, and train tracks.⁷⁴

Residual sites caused by industrial voids are the least at risk for development. With the exception of the Unpaved BeltLine and the Gulch it is unlikely that any of the sites caused by infrastructure will be developed any time soon. Ansley Backwoods, Tanyard Tunnel, and Train are all within proximity to currently functioning infrastructure.

According to census data, Ansley Backwood, Tanyard Tunnel, and Train are all located in high income, predominantly white neighborhoods. Unpaved BeltLine and the Gulch are surrounded by mixed income neighborhoods that are predominantly black. While this essay only references a sample of residual spaces, according to these findings it is fair to say that residual spaces are just as likely to occur in low income neighborhoods as they do in high income neighborhoods. Their regularity across, within, and along the built landscape makes residual spaces a typical and familiar backdrop to everyday life. According to site observations and census data, residual sites in high income neighborhoods typically exist under refined circumstances, meaning, if a residual space is found in a high-income neighborhood, it is likely that its developmental purpose has been proven obsolete for this point in time. Since higher income neighborhoods are typically developed and lack abandoned spaces, the residual spaces caused by necessary infrastructure are hidden from the public realm.

All infrastructural voids studied are privately owned with the exception of Ansley Backwoods and the Tanyard Tunnel. Ansley backwoods is broken up into two parcels operated by the Department of Transportation and the Georgia Department of Transportation. The Department of Transportation parcel, below the interstate, was an anomaly among land subdivision surrounding the highway.

74 See AJC for article on Gulch Development.

After researching the Tanyard Tunnel, it was discovered that this is a functioning CSO. This means that Tanyard Tunnel acts as residual space, in that it is a space created by voids in infrastructure and it is not regularly monitored, but it has a designed function and is operated by the City of Atlanta's Department of Watershed Business. At the time of discovery, it was assumed that it had been abandoned based on the low flow of water in the concrete channeled creek and the amount of overgrown landscape and graffiti along the walls. Perhaps this would be considered the one space that failed to be a true residual undesigned space.

All residual sites included in the infrastructural voids' category reflected a similar aesthetic. Spaces showed evidence of human and animal habitat. Clothing, temporary shelters, and graffiti were constant elements seen. It often felt like spaces had an unofficial owner and I was intruding on their Utopian settlement. It amazes me how no



Figure 5.17 Tanyard Tunnel Empirical Collage 1, Atlanta, Georgia.

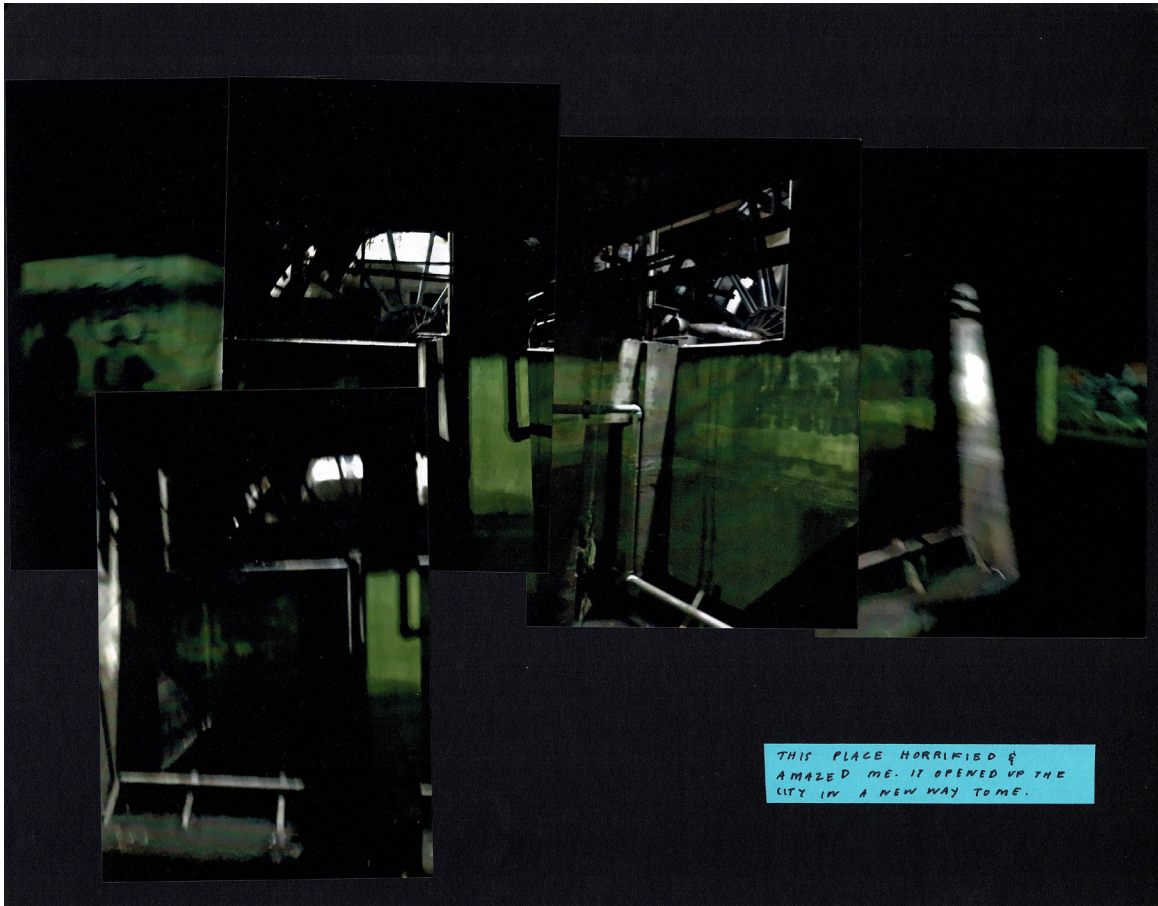


Figure 5.18 Tanyard Tunnel Empirical Collage 2, Atlanta, Georgia.

place in the city escapes human life. Evidence of other humans was a reminder of how on the grid and woven in residual sites are in the urban fabric.

Found residual spaces caused by infrastructural voids consistently lack access to main transportation networks. This allows for them to remain isolated for periods of time. The lack of public connection releases a need for sites to be maintained to city and cultural standards. With the exception of the Gulch, all sites scored above average in habitat and biodiversity according to the Urban Ecology Framework public provided data. Because of proximity to functioning infrastructures it was common for sites to contain high air pollution, specifically high in the Gulch, Tanyard Tunnel, and Train site.

Ansley Backwoods scored the highest in habitat and biodiversity value because it was isolated from the street and visible access, although no physical barriers or signs prevented access. The forested landscape backed single family homes and was channeled under I-85, the Buford Highway Connector, and Marta North/South Line. The

creek running through was eroded, but this site is still considered to have a valuable urban habitat. It can be assumed that the natural elements have not been changed since the highways constructed in the mid 1900's.

The physical environmental degradation of urban residual sites considered "wild nature" (or something opposite to developed) portrays a clear picture of the effects of the design world on the undesigned. Spaces like the voids created by infrastructure may not serve a utilitarian purpose, but they do provide insight on urban environmental health. Overtime they change as subjected to their surroundings developmental progress and negligence.

5.3.3_ Comparing Dead Ends

Six "Dead End" sites were studied along the Interstate 20 corridor at street level. Sections were divided up based on overpass locations. For example, the Moreland/ Maynard section consisted of all of the dead ends between the Moreland and Maynard overpasses. It is important to note that the volume of dead ends explored exceeded the amount of time available to analyze each parcel affected by the highway at this time. It would be worth studying in more detail in the future, but for the purposes of this paper I compared each section, overpass to overpass. All sites were visited during The Other Side of I-20 study. The six sections are names after the overpasses that allow access to either side of the highway, they are: Moreland/Maynard, Bill Kennedy/Moreland, Boulevard/Bill Kennedy, Cherokee/Boulevard, Hill/Cherokee, and Capital/Hill.

When this study began it was unknown what sites lay ahead. The idea was to start somewhere, comfortably alone. What became was a patchwork of small interventions responding to an interruption in everyday life, adjusting to a new everyday. Dead Ends are the most common residual space studied here. Through field research atleast 50 were observed and recorded. While site found represent a small portion of Interstate 20 and Atlanta, site responses to the highway varied. Some key land uses were parks, single family residential, informal communities, and streets running parallel to the Interstate.

Sites borders are vague because of the awkwardly shaped and sized parcels and because of site additions and renditions to conceal the highway. All sites have in common the majority of residual space adjacent to the highways are owned by GDOT. In addition to the GDOT, parcels are privately owned, city owned, or county owned. This was consistent along all corridors.

The Dead End residual spaces had the most equally distributed household incomes. Moreland/Maynard and Bill Kennedy/Moreland both had predominantly middle income households with diverse populations recorded as white, black, asian, and hispanic. The Capital/Hill corridor was predominantly low income and minority black. The number of dead end residual spaces were not effected by income and race demographics.

Boulevard/Bill Kennedy, Cherokee/Boulevard, and Hill/Cherokee consisted of households with higher incomes. The sections had high white and black populations that were visible separated. It is interesting to note the racial geographic divide occurred perpendicular to the highway - meaning - divided demographics followed existing neighborhoods, not affected by Interstate 20's physical divide. From this it can be assumed that, here anyway, the cultural loyalty carried through an identified neighborhood overtime supersedes the highways cut. In other words, while the highway did result in the erasure of neighborhood streets and blocks, it did not result in the breaking up of geographic neighborhood identities.

Dead End residual sites varied in appearance, but all held a similar curious quality. There was always a visible or audible hint of another experience opposite of dead end threshold. The residual space created in a threshold, or perceptive edge of a space, were notable elements present along all six corridors. Each section dealt with their residual threshold differently. Typically sites for human use (residential lots, and public parks) had a metal sound wall well above 7' in height, splitting threshold area in two: the highway side and the other side.

Moreland/Maynard's residual thresholds worth nothing were undeveloped green spaces nursing the creek that ran under the highway. These green spaces housed

transient populations alongside urban wildlife. The undeveloped spaces, sloped heavily down from the street and highway scored the highest on habitat and biodiversity values.

A unique residual dead end on the Bill Kennedy/Moreland section was located in a newer mixed-use development. The highway wall was made of pre-formed ashlar patterned concrete. The result of this sound softening barrier was a community garden. Similar to this functioning use of a residual threshold, the Capital/Hill section used some of its residual dead ended space to form parks serving surrounding neighborhood.

The remaining dead end residual spaces were based on privately owned residential corridors. While some residual dead ends hinted at a commercial corridor opposing a quiet residential street, others concealed the highway with a landscape covered wall or series of walls where the oceanic sounds of the highway and looming green exit signs in the background as no "dead end" truly ends.

CHAPTER 6

CONCLUSIONS: USEFUL / USELESS

To be clear, my goal in studying residual spaces was not to plan for their reinvention, but to search for the values existing within them. I am inspired by their resilient character and imaginative quality. Since beginning this study my biggest personal take away has been in shift in my perspective of the city. What used to be background is now foreground. I am constantly challenging myself to take a second look at infrastructure, and abandoned sites. In conclusion I offer two ways that my study could inform urban design practice to be considerate of residual landscapes.

One way is institutionally. I acknowledge that city design will continue to depend on capitalism. If an urban designer must design to make a living she ought to have ideas about how to act consciously. In order to act consciously toward the marginal actors and less for the capitalist actor, I propose less time be spent on the graphical marketing product and more time be spent researching, thinking, and participating in places threatened with development. Being there will always, 100% - always create a better relationship between design and space inhabitants, informing changes in a more appropriate way. Money spent on rendered graphics images could be spent on engagement or to employ existing inhabitants to participate. The majority of the design process is spent creating illustrative and imagined ideas about space. This seems backwards to me. Shouldn't the point of creating places be to deeply understand the lived experience and then the context of it? This is a question I would like to further investigate.

Another study I would like to take on in the future would be to investigate the residual landscape as a preserved cultural landscape, or a site with a deep history involving human influence. Is there a way to preserve residual sites cultural and ecological

legacies without exposing them to the greater public? Is an institutionalized promise of un-institutionalization possible or necessary? Residual sights serve as valuable cultural landscapes worth preserving their legacy as they are.

Studying residual space brings up inquiry on how urban designers ought to consider spaces without designed intention. Future questions worth investigating are: should designers plan for the voids created by their designs? How do counterpublics utilize and value residual sites? Are residual sites our most valuable cultural landscapes? Are residual sites surrounding highways archaeologically rich with forgotten neighborhoods residues? Does the professions ignorance of residual spaces relate to its dismissal of everyday urbanism as relevant contemporary urban design theory? What if highways were a comical part of everyday life instead of isolated for high speeds and no surrounding context?

To study or practice urban design is to contribute to the public good through alteration of existing sites. By focusing on residual spaces instead of a city's intentional spaces surfaces another perspective on the urban landscape. It is valuable for urban designers to study residual spaces to learn from the elements that contain them. It is also worth learning what phase of undevelopment they are in; what kinds of inhabitants they host; what pieces of history they hold. These factors can tell stories of past and current displacement, ecological health, illegal activity, or a community need. By learning from the residual, we learn about design mistakes, resilience, marginal communities, socio-geographic histories, and where our urban ecological health is today .

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